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AUGUST 1994 £1.70

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COMPETITION

WIN COLOURFUL YARNS FROM TEXERE!



HOW TO ENTER

The answer to each of the clues in the box will give you the name of a yarn from Texere's range.

Write your answers on a postcard or on the back of an empty, sealed-down envelope, together with your name and address. Post your entry to: MACHINE KNIT TODAY/TEXERE COMPETITION, P.O. BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Wednesday 31 August 1994.

RULES

Each entry must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prizes will be awarded to the senders of the first three correct entries drawn after the closing date and will be allocated in the order they are drawn.

Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litherne Ltd, the printers of *Machine Knit Today* or Texere Yarns.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

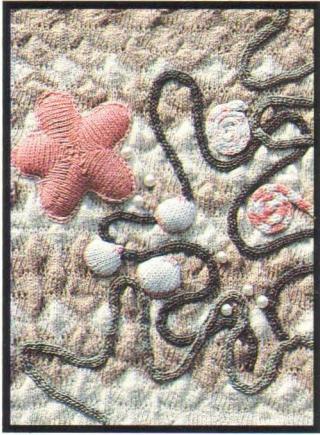
- 1 It is one of the Channel Islands; capital St Peter Port
- 2 It is sparkling — and it is the surname of singer Gary
- 3 It is an enjoyable open space to take the family for an outing, maybe with a lake and swings
- 4 This cotton is the feminine version of the name Paul
- 5 It is the season of the year when the leaves are turning golden brown
- 6 It is a newborn boy or girl
- 7 It is a type of skiing event
- 8 It is a very cold ocean!
- 9 It is Columbine's colourful partner
- 10 It is an island in the Hebrides, immortalised in the '----- Boat Song'

Texere Yarns, based in Bradford, was established in 1974 and, since then, the company has built up a reputation with both weavers and knitters, for supplying quality yarns at value for money prices.

Whether you enjoy machine or hand knitting, fancy a spot of embroidery, tapestry or rug making, Texere can offer you something to suit your requirements. As well as their mail order service, personal callers are welcome at their warehouse at College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ (tel: 0274 722191).

All kinds of mixtures of yarn are available, in a vast array of attractive colours. As well as the usual 2, 3 and 4 ply yarns, Aran, Double Knit etc, look for chenille ribbon, chainette, crepe, bouclé and cord, to name just some of the variations. You can even knit in pure silk either 100% or combined with other yarns.

Our first, second and third prizewinners will be able to select yarns to the value of £150, £100 and £50 respectively.



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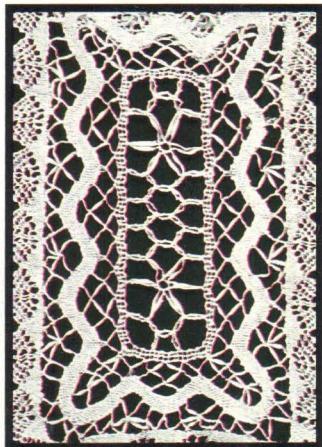
for any machine

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for punchcard/electronic with ribber

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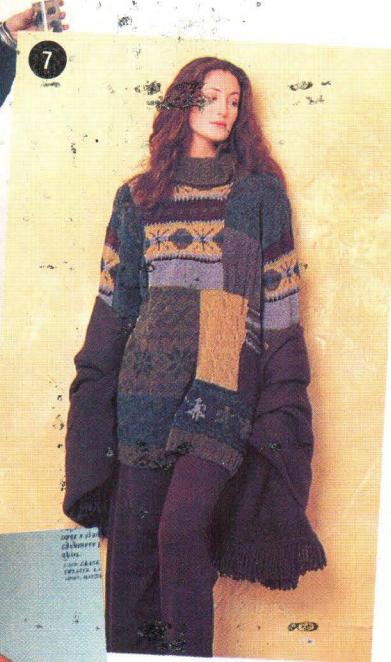
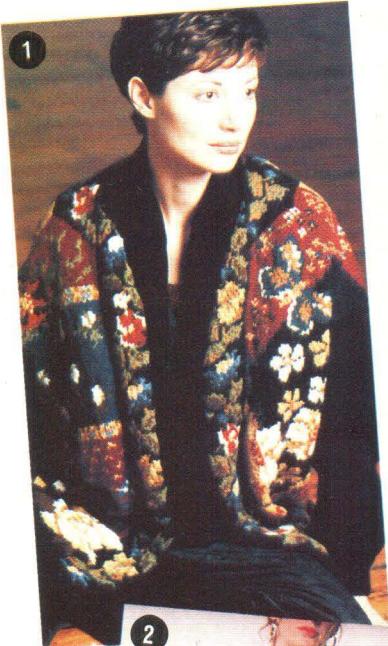
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AUTUMN

PREVIEW



The preview for the forthcoming autumn and winter knitting season was held way back in January — 'The Design in Knitwear' show being one of the most concentrated show cases of the year for manufacturer's and designer's new lines and predictions. However, how often do we remember to refer back to a February issue to see what the new season's looks are? So, we saved the news until nearer its useable time.

ANYTHING GOES

Don't you just hate a heading like this? I know I've been quite impatient with fashion writers who have said this, it doesn't exactly help you plan your season's wardrobe does it? However,

there was so much variety and individualism at the January show, that this hackneyed phrase is very nearly true! The keyword is probably quality — planned designs when Fair Isle was used — a border of roses round a standard sweater will not do! Colour work is intricate, Nancy Vale's hand knitted richly coloured and patterned jacket (1) epitomises the beautifully planned colour tones and patterning mixtures.

Interesting yarn combinations often formed both the patterning and textural interest as beautifully demonstrated by the hand knitted garments of Sheila Designer Knitwear. Her collection is aimed at the upper end of the market and is based on ancient Celts and Pictish designs. The two garments shown (2 and 3) were worked in (shiny) viscose and chenille, a striking and tactile combination.

IWS TRENDS

The International Wool Secretariat provided key words for the dominant looks for 1994/95 — Contemporary, Authentic and Flamboyant. All these themes are suitable for adaptation by the machine knitter.

Contemporary is the heading for supple simplicity and layering. Yarns are soft and smooth surfaced, fine ribs and minimal patterning are key elements. The dress and waistcoat made in a new fibre blend of 30% Cashmere/70% Merino shown by N. Peal (4) are good examples of the look. This set comes in Dark Natural and Charcoal, two of the colours from the Contemporary set. These blend well with the soft shades of natural, creams, soft blues and greys also in this palette. Tom Scott Knitwear showed some beautiful garments — not all within the colour palette, but certainly giving the quality appeal and soft drape of this 'look', we show their ruffle edged cashmere cape over classic black polo and skirt (5).

AUTHENTIC

This is a universal theme, an extension of what we began to see last year and in summer garments — relaxed, casual shapes dictated by texture and natural yarns. Whether that texture is added by the knitter as cabling or garter stitch or provided by the nature of the yarn itself appears immaterial — although the potential for wonderful rough and smooth yarn and stitch combinations can make garments exciting to knit and easy to wear.

Examples of this 'look' come into many ranges — we show garments for him by 'Black Sheep' and for her by Patricia Roberts, Jo Cranston and Liz and Barbara Wywial (6). Another layered 'authentic' ensemble (7) combines garments from J & J Seaton, Assets and John Smedley.

FLAMBOYANT

This is a story of colour confidence and vibrance. Rich and sometimes startling colour combinations smooth or textured



and commonly both within the same garment. This is the palette for quirky shapes and layers — best carried off by the young — but there are versions to suit every age, taste and shape (8)! Who wouldn't covet Patricia Roberts' Flower Lace Chenille jacket (9) or take a second look at the pointed hem detail on Cecile Jeffrey's cardigan (10)? However, it might take a brave man to wear the combination of Lucy Wilmot's waistcoat, Amano's blanket sweater and John Smedley's leggings (11)!

CRYSTAL BALL GAZING

Any fashion prediction is a bit like fortune telling — you are seeing what the designers and manufacturers offered at the show, it will be intriguing to watch the clothes shops to see what the buyers liked!

We will take a further peak into potential forthcoming trends next month, but first a very important reminder. ALL the garments shown are copyright, we show them as important indications of the shapes, colours and styles for the coming season only. They are also ONLY offered as completed garments for sale — there are NO patterns available for knitting them. We give sources so you can find your local stockist, should you wish to purchase one of the garments, please do not telephone them and ask for their patterns!

Check your local stores for these garments, in case of difficulty contact the following for your nearest stockist:

Nancy Vale's exclusive hand knits, contact Linda Leeming PR.
Tel. 081-746 3821.

Further details about **Sheila Designer Knitwear** can be obtained by writing to Sheila Designer Knitwear, 6 Park Road, Lochcarron, By Strathcarron, Ross-shire, Scotland IV54 8YF.

Tel. 05202 559.

Tom Scott Knitwear — London showroom, Mr George Wright, 70 Mortimer Street, London W1N 7DF. Tel. 071-580 9230.

Patricia Roberts, 60 Kinnerton Street, Knightsbridge, London SW1X 8ES.

Lucy Wilmot and Cecile Jeffrey, c/o Sheena Salter, 6-8 Sedley Place, London W1R 1HG.

Liz and Barbara Wywial, 17 The Lindens, Friern Park, London N12 9DJ.

N. Peal, 25 Old Burlington Street, London W1X 1LB.

Amano, 16 Chalk Farm Road, London NW1 8AG.

J & J Seaton, Goetre, Llanfynydd, Carmarthen, Dyfed SA32 7TT.

John Smedley Ltd, Lea Mills, Matlock, Derbyshire DE4 5AG.

Black Sheep Ltd, 9 Penfold Street, Aylsham, Norfolk NR11 6ET.

Jo Cranston Knitwear Design, Marlborough House, 36 Lucerne Road, London N5 1TZ.

If you are (hopefully) still topping up your sun tan, don't forget to take this month's issue to the deckchair! It's a good time to plan ahead for the autumn and winter, think about colours and shapes.

Work out what you would like in your wardrobe this autumn and perhaps decide what new skills you would like to acquire this year. The prospectuses for your local evening classes should be available soon, do check them out. If you fancy attending a class, show your interest early rather than at the last minute as authorities can be quite ruthless about cutting a class which doesn't show interest, sometimes before enrolment day! If your machine hasn't seen the light of day since spring, then check it over. Do your annual cleaning session, making a note of anything you need — extra needles, a replacement tool etc. — keep the note in your diary if you carry this about with you, then you won't be caught out when you attend your first show of the season — your ready made list may enable you to benefit from any special offers or discounts available.

However, you don't have to wait until your local show for great offers! If finishing and pressing your garments is a struggle, take a look at our very special offer this month. What about starting off your knitting season with the right tools for the job with a steamer — and the video which shows you how to make best use of it? Or what about getting your yarns for next season free? If the idea appeals, don't forget to enter our easy competition!

If you are determined to stay in the deckchair a while longer, Val Slater has some suggestions for the latest in reading matter (see 'Books, Bytes and Stitches'); there's an illustrated preview of the knitwear trends for autumn and winter or, if you are, or about to become a computer user, Jack Hall gives you more food for thought in 'The Machine Knitter's Computer' and there are plenty more good reasons to play with your paint program in 'Why Deluxe Paint?'.

Just because we are planning ahead doesn't mean we have forgotten it is still summer. If you have a last minute holiday to plan for, take a look at the free 'Stitch Pattern Library', the fun motifs and slogans will brighten up the simplest top.

EDITOR'S LETTER

We've quick makes for you to knit as well, with a simple cross-over top and a pretty camisole. For chunky knitters there's a colourful motif top — add as much or as little extra decoration to the

knitting as you like! For minimal coverage in hotter climes take a look at the release stitch top — this is an easy stitch to knit even though it's not very common. Slightly more coverage, but an eminently appropriate holiday theme is provided for E6000 knitters with the sea horse tunic. If you own a garter carriage, then we have two garments for you which (almost) knit themselves. The man's sweater and lady's yoked top both use very similar stitch designs but in quite different ways.

Prefer to work out your own designs? Then new textile ideas are provided in Elaine Cater's 'Lace Links' and Ruth Lee's 'Designer Look'. Alternatively, put some simple pizzaz into your knitting by 'Elegant Wrapping' with Ann Brown or add some 'Designer Details' — which heralds the start of a new series from Kate Arkley. Use your computer to incorporate some of these new fabrics, Wendy Damon is giving more advice on 'Computer Styling' this month.

If you are a Silver knitter who would like to make more of your lace work, then Maggie Dyke has more tips and ideas for you in 'Simply Silver'. Betty Barnard is staying firmly at the seaside, her 'Seasonal Occasions' has fun applique designs which could be used on any machine and many garment styles. If you are a Marion Nelson card fan, then don't miss our great two-piece this month, we have a very flattering long-line waistcoat and a simply, but effectively decorated T-shirt top to pop under it — both quick makes. We have used knitted cords in several places this issue, so for those new to cord making, we have four varieties to try in 'Step by Step'.

Well, in the (slightly distorted) words of a well-known phrase, this issue should supply you with inspiration to 'work, rest and play' so we'd best leave you to it!

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SIZE

To suit bust 91-101cm.
Finished measurement 114cm.
Length 68.5cm.
Sleeve seam 45.5cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell Yarns
Slub/mercerised cotton. Mix=1+1 ends
Note: Yarn can be ordered ready plied in colour combinations and qualities as desired.
1 x 250g cone in Sky (507)/Oyster (665) as MC.
1 x 50g cone in Soft Pink (513)/Lavender (612) as A.
1 x 200g cone in Blue (517)/New Turquoise (650) as B.
1 x 200g cone in Lilac Slub (516) as C.

MAIN TENSIONS

Main patt: 40 sts x 40 rows measures 187mm x 53mm (SS approx 4½/4¾).
Scallops: RC10 measures 15mm (SS approx 4/4).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Mark reader cards A, B and C before starting to knit.
The graphs for patterns A, B and C show the pattern only. When copying onto the reader cards, be sure also to colour the vertical columns outside the pattern area in the normal way.

PATTERN PROGRAM

Cast On	Any cast on (will not be used)
Stitch Patt A	Pattern A
Knit Technique	187
	Patt after 48 rows
	Rep rows NO
	Rep sts ENT
Stitch Patt B	Pattern B
Knit Technique	187
	Enlarge sts x 2
	R/L 4 sts to right
	Rep rows NO
	Rep sts ENT
Stitch Patt C	Pattern C
Knit Technique	187

Lady's Sea Horse Motif Tunic for E6000 Machines

Illustrated on page 9

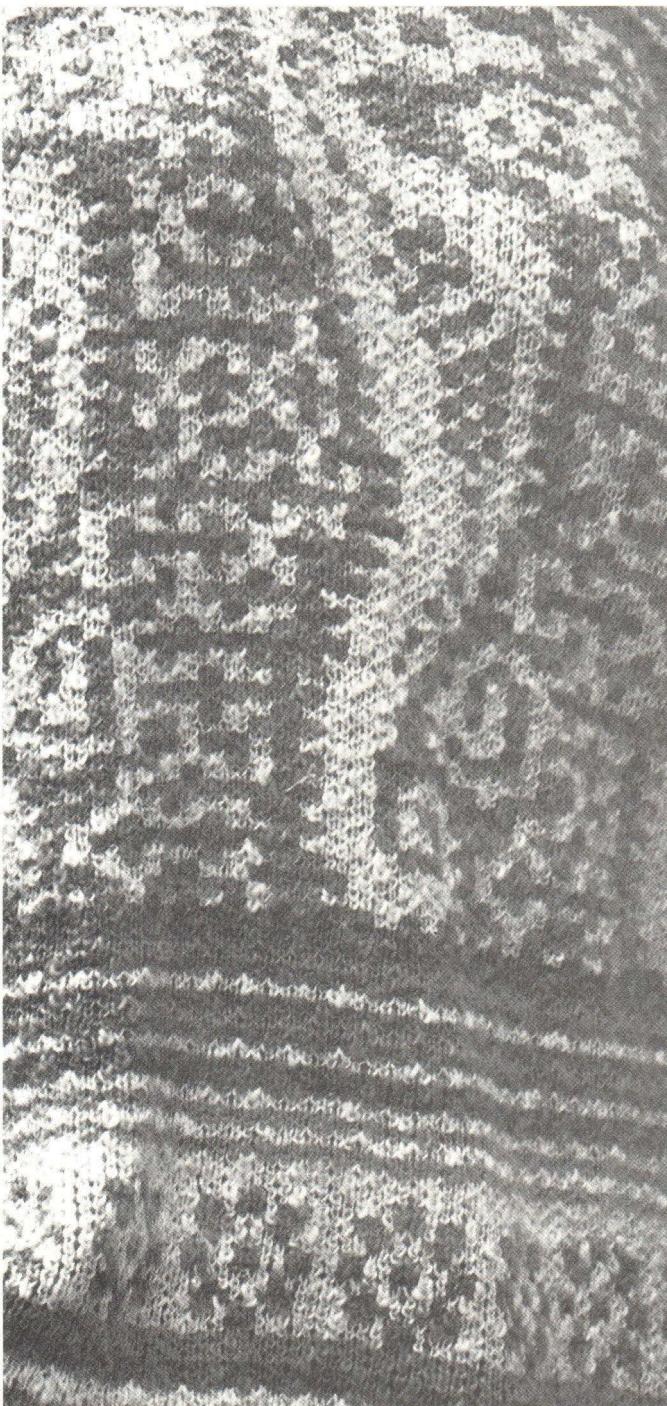
MACHINES: These instructions are written for E6000 machines with four colour changer (or Autocolor)

YARN: Brockwell Slub and Mercerised Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Slub Sky (507)/Mercerised Oyster (665) as 'White'; Slub Soft Pink (513)/Mercerised Lavender (612) as 'Pink'; Slub Blue (517)/Mercerised New Turquoise (650) as 'Turquoise' and Slub Lilac (516) as 'Purple'. White (MC), Pink (A), Turquoise (B) and Purple (C).

STOCKISTS: These yarns are available via mail order from Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

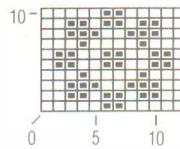


SPECIAL NOTE

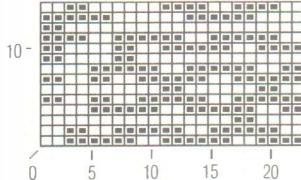
The lock row counter and the console row counter will not always agree. In every case, where a row counter number is given, this refers to the lock row counter. In order to make the colour sequence for the stripes simpler to follow, the order is given by colour of the yarn rather than Col number in the colour changer. These colours correspond to the yarns used for the sample garment as explained. If substituting colours, knitting will be easier if you write out the stripe sequence, changing the colours to those to be used.

The machine will have to be rethreaded so that the yarns are in a different order to make the colour sequence more automatic for the jacquard sections. For the sea horse and sleeve pattern, a four-

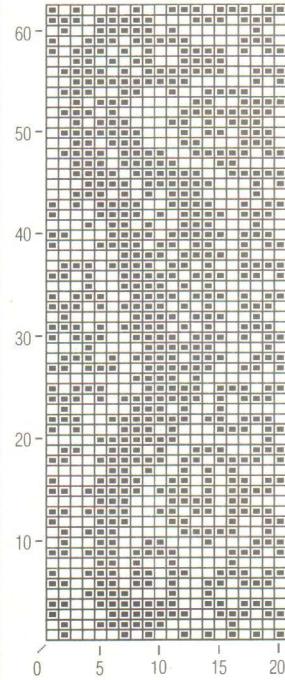
PATTERN A



PATTERN B



PATTERN C



colour sequence is used, even though it is a two-colour pattern. This, combined with the uneven nature of the yarn, produces a marbled background. The same colour is used as the motif colour (white) which will need to be threaded up twice. Before beginning, it will be necessary to wind off approx 100g of white to provide the second ball of yarn. Unless otherwise stated, stripes are made with same bed and lock settings as for jacquard but working number of rows given in one colour only. All pieces begin with scallops. These are made manually using front bed pushers. It is essential that these remain in the UWP after the locks have been passed over the working Ns but sometimes this is not the case. Test before beginning to knit. If pushers go to LWP, go into the knitting program, and without yarn or strippers, 'knit' to RC 4. Press the fast forward button to get to Program. Test pushers again and they should stay in the UWP. To avoid cast on instructions, go straight to patterns by pressing the ABC button when CAST ON (**not** START CAST ON) is showing in display.

This garment has a cut and sew neckline. Rather than casting off at the end of the main garment pieces, they were

knitted off onto waste yarn and then finished on an overlocker. If preferred, the pieces can be cast off in the conventional manner. Collar must be cast off.

BACK AND FRONT

Beginning with Col 1, thread yarns MC, B, A, C. Push 122 Ns on FB and corresponding Ns on BB to WP. Beg at R side of bed and working along, arrange pushers as shown on Scallop Diagram.

Scallop

RC 000. Orange strippers, handle down. Locks AX/KX. SS 4/4. Using C and without casting on, K4 rows. Change to B and K4 rows. Set locks N/N and K2 rows. RC 10. Scallop completed. Engage Stitch Pattern A. RC 000. SS 4½/4½. Work in stripes as follows:

K4 rows B, 12 rows C, 4 rows MC, 4 rows B, 4 rows MC, 4 rows A, 8 rows B, 8 rows C. RC 48.

If working with Autocolor, set colour changer to change 4 colours automatically. If working with the standard colour changer, change colours every two rows in the order Col 1, Col 2, Col 3, Col 4. Beginning with Col 1 (MC — white) K to RC 88.

If using Autocolor, cancel 4 selection and set Autocolor to 2. Work in stripes as follows:

K8 rows MC (RC 96), * 4 rows C (RC 100), 4 rows A (RC 104), 4 rows C (RC 108), 4 rows MC (RC 112), 8 rows B (RC 120), 4 rows MC (RC 124), 4 rows B (RC 128), 4 rows C (RC 132), 4 rows B (RC 136), 4 rows A (RC 140), 4 rows B (RC 144), 4 rows C (RC 148) *, 8 rows B (RC 156).

Rethread colour changer, beginning with Col 1 in following order B, MC, C, MC, using the smaller ball of MC in Col 4.

Engage Stitch Pattern B. Reset RC to 156. If working with Autocolor, set colour changer to change 4 colours automatically. If working with the standard colour changer, change colours every two rows in the order Col 1, Col 2, Col 3, Col 4. Beginning with Col 1, K to RC 40.

Work in stripes as follows:

K4 rows C (RC 44), 4 rows A (RC 48),

4 rows C (RC 52), 4 rows MC (RC 56),

4 rows B (RC 60).

Thread machine B, MC, C, MC. Engage Stitch Pattern C.

Reset RC to 60. If working with Autocolor, set colour changer to change 4 colours automatically. If working with the standard colour changer, change colours every two rows in the order Col 1, Col 2, Col 3, Col 4. Beginning with Col 1, K to RC 304. WK or cast off.

SLEEVES

Thread machine MC, B, A, C.

Push 47 Ns on FB and corresponding Ns on BB to WP. Make scallop rows as given for Front and Back. Leave locks

set to N/N and SS 4/4. Work in stripes as follows:

K2 rows B, 6 rows C, 2 rows MC, 2 rows B, 2 rows MC, 4 rows A, 4 rows B. RC 22.

Shaping is made at same time as patterning. K10 rows and inc 1 st at each end of work 28 times. 103 FB Ns in work. Continue without further shaping. *At the same time* Engage Stitch Pattern A.

RC 000. SS 4½/4½. If working with Autocolor, set colour changer to change 4 colours automatically. If working with the standard colour changer, change colours every two rows in the order Col 1, Col 2, Col 3, Col 4. Beginning with Col 1, K to RC 40.

Work in stripes as follows:

K4 rows C (RC 44), 4 rows A (RC 48), 4 rows C (RC 52), 4 rows MC (RC 56), 4 rows B (RC 60).

Thread machine B, MC, C, MC. Engage Stitch Pattern C.

Reset RC to 60. If working with Autocolor, set colour changer to change 4 colours automatically. If working with the standard colour changer, change colours every two rows in the order Col 1, Col 2, Col 3, Col 4. Beginning with Col 1, K to RC 304. WK or cast off.

COLLAR

Worked in one piece

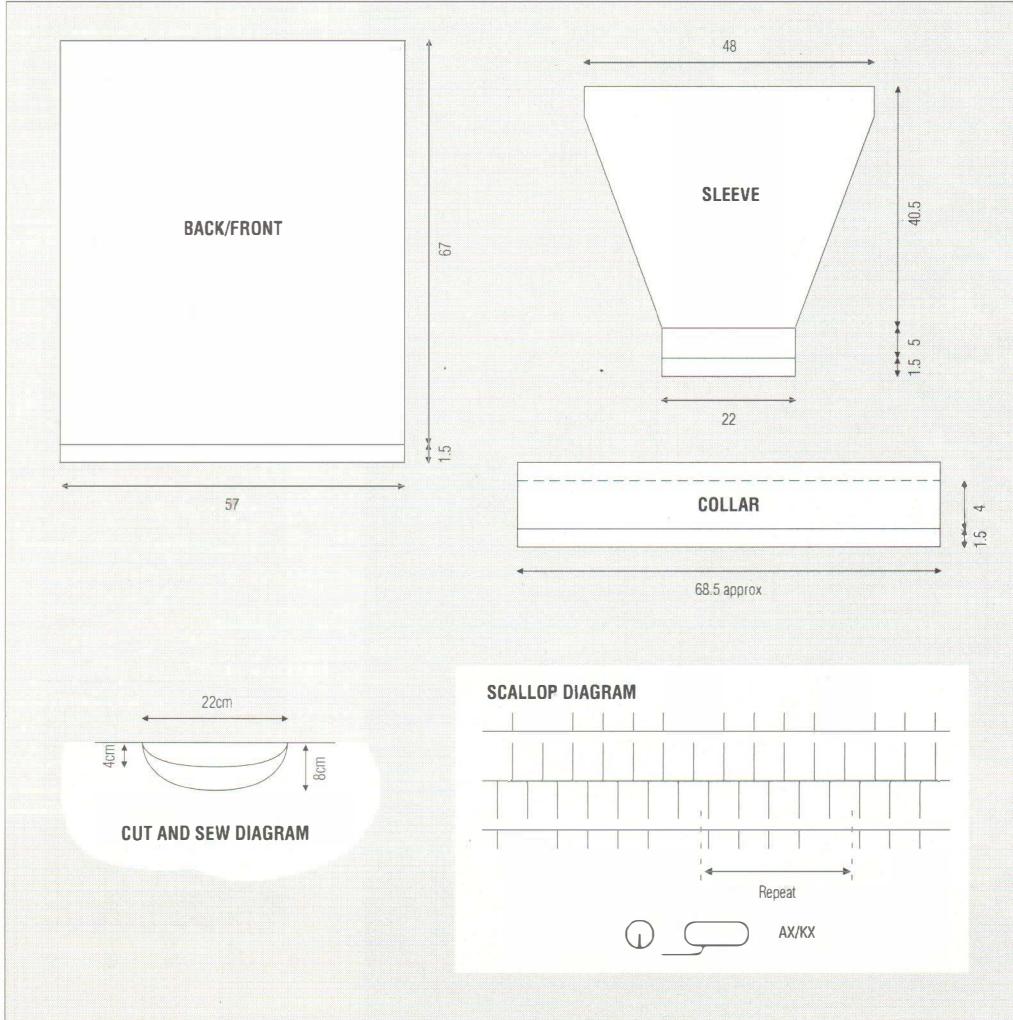
Over 147 FB Ns, make scallops and work as given for Back to RC 32. Set locks N/N. Using B, K 12 rows (RC 44). Cast off.

TO MAKE UP

Block and steam press pieces to correct measurements. Stretch scallop edge of collar and ease in cast off edge so that collar forms a curve.

If pieces were knitted off onto WY, trim off WY with overlocker. Mark neckline on Front and Back as shown on Cut and Sew Diagram. Stitch along markings, using a suitable stitch on sewing machine or overlocker. Trim away excess fabric if necessary.

Join shoulder seams. Join short seam of collar. Steam press seams. Pin collar to neckline, matching seam on collar to centre back, easing as necessary. Top edge of pink stripe should lie on bottom edge of machining. Stitch collar to neckline along top of pink stripe. Fold turquoise N/N section to inside and catch down cast off edge so that machining is enclosed. Steam press. Join sleeves to armhole edges, matching centre of sleeves to shoulder seams. Join underarm seams from bottom of body to cuff section. Stitch in all ends. Steam press all seams from wrong side.





IRENE KRIEGER

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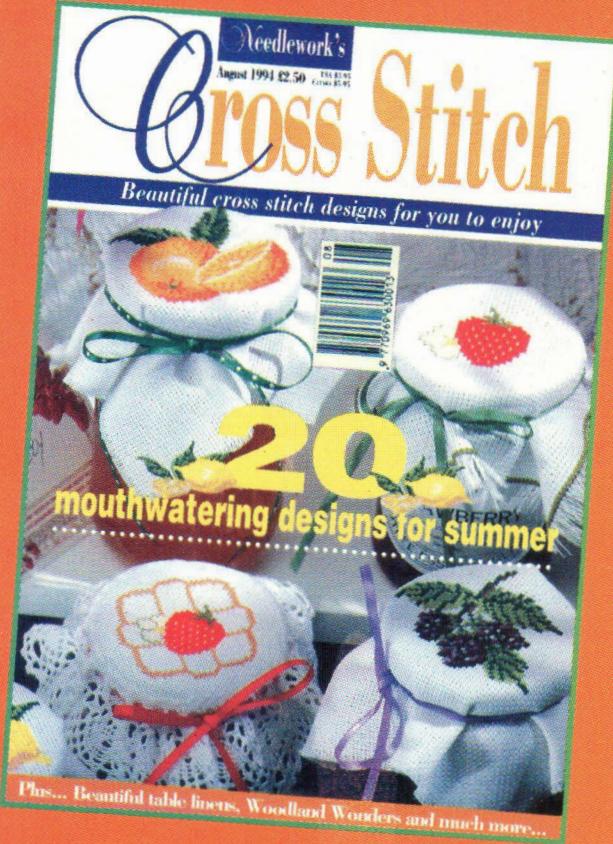
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LACE LINKS

Last month in this series, I looked at ways of incorporating purchased laces and trimmings into knitted garments as the knitting was taking place. This month, I want to look at more ambitious lace projects. These require more hand working for the knitter, but I am sure you will agree that the results justify the time spent.

TIPS ON USING LACE

Before describing the individual samples, it is probably best to mention some general points about adding lace to garments. Make sure that the

knitting has been washed, steamed, or blocked in the appropriate way before adding laces. If the laces are to be sewn on to the knitted fabric by hand, use as fine a needle as possible so as not to split the threads of the lace. If using a fabric glue, test it out on a scrap of the lace to see if it damages or discolours the lace. When applying lace, work on a flat surface to prevent stretching the knitted fabric.

If the knit side is to be the right side of the garment, it is probably quicker and easier to apply lace after the knitting has been completed.

KEEPING A STRAIGHT LINE

Problems arise when trying to apply the trim in a straight vertical line. Even when using a 'channel' between stitches as a guide for the placement of lace, the lace tends to slip or move as it is being sewn. To get a more accurate line, try leaving needles in non-working position while knitting. By leaving one needle in non-working position, a ladder line is formed which will give a straight vertical line to be followed.

Sample 1 shows how flower trims were sewn over single stitch ladders. (One ladder was left uncovered to show what it looked like before the trim was sewn on.) These were sewn in place using a linker and fine acrylic yarn for stitching. The points of the linker were pushed through the ladder line and then the trimming was placed on the points. They could also have been sewn on by hand using back stitch.

Sample 2 shows a wider ladder line. This time two stitches were left in non-working position with one stitch in working position followed by another two stitches in non-working position. The lace and ribbon trim was sewn to the centre stitch of each panel of ladders. Although I could have left a single needle in non-working position, I chose to leave larger gaps so that the lace areas would give a more open, see-through appearance to the knitting.

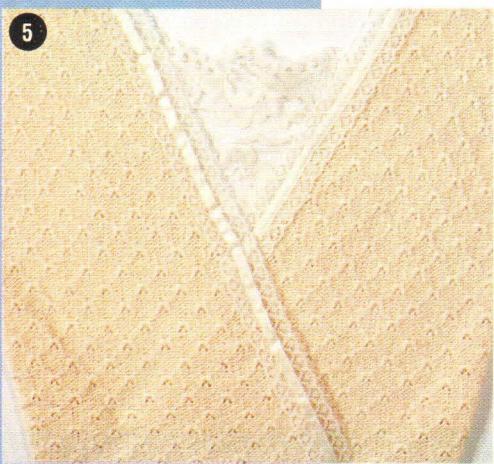
SHAPED LADDERS

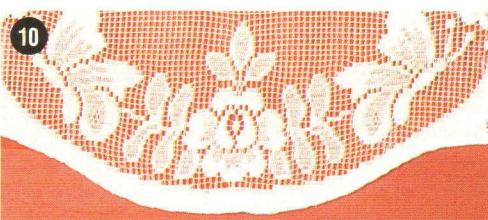
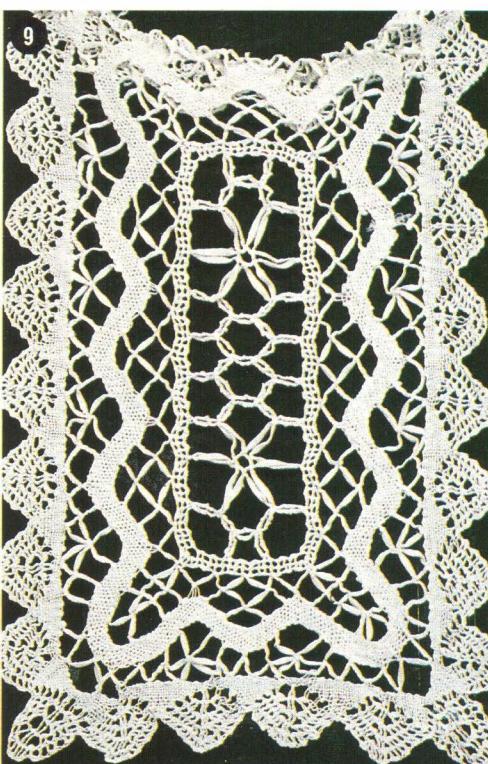
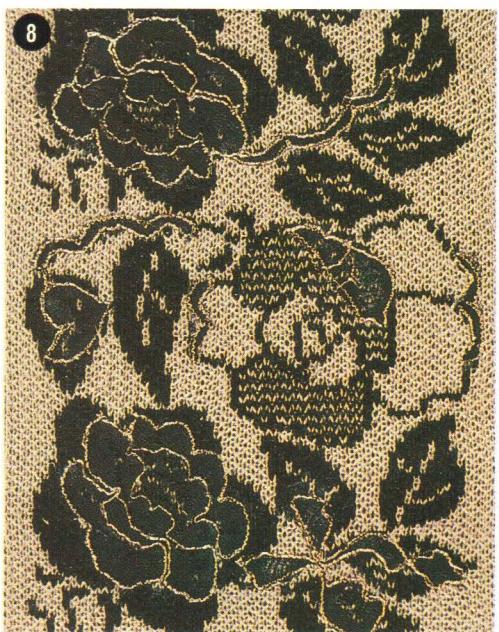
Sample 3 shows another use of ladders for positioning lace. This time I separated embroidered flowers which are sold as a strip and used them as single motifs. To knit the ladder section as seen in the top left hand corner of sample, *transfer two stitches to their adjacent needles and push the needles to non-working position. Knit four rows*. Repeat from * to *, once more. Then transfer two stitches to their adjacent needles and knit six rows. (Six needles are in NWP.) *Bring the two outside needles back to working position. Transfer stitches from adjacent needles and pick up the heel of next stitch to fill the empty needles. Knit two rows*. Repeat from * to * twice more. Once the knitting has been completed, I used a fabric glue on the edges of the motifs and placed them over each ladder section of the knitting. When the glue had dried, I was able to cut away the ladder section. This gave a more open-work effect which is especially nice for summer tops and cardigans.

PRETTY INSERTS

Sample 4 uses the lace as an inset at the neckline. To achieve this, start the neck shaping about 5cm below the normal start of the shaping (how much lower will depend on the width of the lace being used.) Work fully fashioned decreases, as this will make the neck edge firmer. Once the front and back have been knitted and the shoulder seams joined, the lace can be applied.

I used a special double-sided tape





(Wash-A-Way Wonder Tape) to hold the lace in place along the neckline. (The tape is transparent and disappears the first time the garment is washed and will not gum up the sewing needle.) I used a zig-zag stitch on my sewing machine to attach the lace to the neckline. Knit a separate neckband, which has been started and ended with waste yarn. Pin the neckband in place on the outside edge of the lace and backstitch in place. Fold the neckband in half to the inside and catch down each loop of the last row of stitches of the neckband. Take care that these stitches do not show through on the right side.

REPLACING BANDS

A combined ribbon and lace edging has been used in Sample 5 to replace knitted front bands. The trimming was pinned in place and then backstitched by hand. A larger panel of lace was sewn in the 'V' of the neck.

Sample 6 uses part of a 30cm remnant of lace fabric for the main section of lace. I cut around the flower motifs to shape the panel. I used the special double-sided tape to hold the lace panel in place. I covered the raw edges of the lace panel with ready-pleated lace and ribbon edging. The lace and edging were sewn on by hand, rather than using a sewing machine. I found it was easier to control the placement of the lace and keep the stitches very small so that they would be less visible. To prevent the lace from moving, I sewed

sequins and tiny beads on each of the small flowers in the lace pattern.

SUPERIMPOSED LACE IDEAS

Sample 7 uses another 30cm piece of lace which is embroidered with gold thread. The actual piece of lace is about 12cm wide. I carefully cut around the flowers and leaves to create the motif. I used the fabric glue to hold it in place on the knitting. I took the remaining leaves and flowers and used them as appliquéd pieces for Sample 8. The roses are part of a Fair Isle pattern from the Brother *Stitchworld* book. I knitted it as a double jacquard pattern to eliminate the floats. Once the knitting had been completed, I used a special stick glue for fabrics to position the lace pieces. (The glue disappears when the fabric is washed.) I sewed each lace piece on using a zig-zag stitch and metallic gold thread. The lace pieces could also be sewn on by hand if a sewing machine is not available.

TRIMMING SOURCES

Although many large department stores have given up selling dress fabrics, they still maintain haberdashery departments with their large collections of laces and trimmings. These trimmings seem to range in price from 15 or 20 pence a metre for narrow, plain laces to the wide, decorated laces which sell for £3 to £5 a metre. The amount of lace required to decorate the samples shown here was very small. (The black

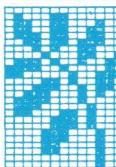
and gold lace used for Samples 7 and 8 cost £2.99 a metre, but only 30cm was needed which cost 85 pence.) If you compare this to the cost of ready-made motifs, you will see that using lace in this way is not only more creative, but a great deal less expensive.

For those not fortunate enough to have access to a good haberdashery department, don't despair. Charity shops and bric-a-brac markets often sell old lace or crocheted doilies. Sample 9 is a cotton doily I bought at a local market for 50 pence. Used lengthwise, it could be part of a front panel on a jumper. Sample 10 is a piece of cotton curtain netting that I bought in the net department of a large store. The curved border could be cut out and used as a motif. Textile paints or crayons could be used to decorate the flowers and butterflies or it could be left as it is. Once started on this type of surface decorating, it is hard to stop! Next time, I shall be looking at new ways to use ribbons.

SUPPLIERS

Wash-A-Way Wonder Tape £2.75, Gütermann Fixierstift (fabric tack stick) £1.95, Gütermann Metallic Thread £1.69 from John Lewis, Oxford Street, London W1. Plexi-400 Textile glue from Bramwell's Jones Tones.

Lace and ribbon trim used for Samples 2 and 4 from a selection by Offray Ribbons available at most large haberdashery departments. Pleated lace and ribbon used for Sample 6 from a selection of trimmings and lace at John Lewis.



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Betty Barnden takes a look at the seaside and comes home with some delightful ideas for your knitting



SEASONAL OCCASIONS

SEASIDE SAMPLER

MACHINES

These instructions are written for standard gauge punchcard machines, but as tension may not be critical, much of the design can be adapted for use on any make and model.

SIZE

40 x 35cm approx.

MATERIALS

Background yarn: King Cole Carolina 4 ply cotton: approx 50g each of Aran Shade 1005 (A) and Iced Coffee Shade 1039 (B).

Yarn for motifs: All in various 4 ply cotton yarns, some mercerised, some soft finish: a few grams each of coral (C), white (D), pink (E), and two shades of green (F) and (G). A few small pearl buttons. Polyester wadding (optional).

MAIN TENSIONS

30 sts and 84 rows to 10cm measured over background slip stitch patt (tension dial approx 8).

30 sts and 40 rows to 10cm measured over st st (tension dial approx 8). Tensions must be matched exactly to obtain the same dimensions, however if a change in size does not matter, tension is not critical.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side. Measurements given are those of finished piece and should not be used to measure work on the machine.

PUNCHCARD PATTERN

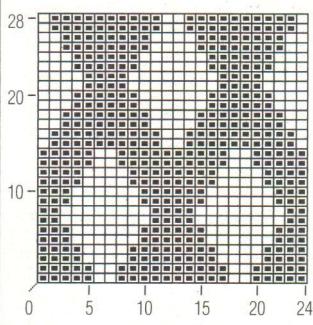
Punch card before starting to knit.

BACKGROUND PIECE

Worked in two colours.

Insert punchcard and lock on first row. Push 120 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using A, work an 'e' wrap cast on from L to R. Using MT, K1 row. Set Carr to select/memorise for patt and K1 row. RC000 Set Carr for slip/part/empty and work in stripes thus:

K 42 rows A, K 14 rows B, K 28 rows A, K 42 rows B, K 14 rows A, K 28 rows B. Repeat these 168 rows throughout. K until RC shows 294 (or length desired). Cast off.



STARFISH

Push 15Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using C and MT, K1 row.

RC000 *CAR. Set carr for HP and always taking the yarn around the first inside N in HP, push outside N at L to HP and K2 rows. (Push next N at L to HP and dec 1 st at R and K2 rows) twice. Push next N at L to HP and cast off 7 sts at R and K2 rows. Push first inside N at L to UWP and cast on 7 sts by hand at R and K2 rows. (These 7 sts should be pushed to UWP on next 4 rows for correct knitting).

(Push next N at L to UWP and inc 1 st at R and K2 rows) twice. Push last N at L to UWP and K2 rows*. RC 16. Rep these 16 rows 4 more times. RC shows 80. WK.

With matching yarn, graft the first and last rows together and remove WY.

SMALL SHELLS

Worked in two colours.

Push 12Ns to WP. Using WY, cast on and K a few rows ending CAR. Using E, work an 'e' wrap cast on from L to R. RC000 Using MT, K1 row. Using B, set carr for HP and push 4Ns at each edge to HP on next row. (Push 2 inside Ns at opposite side to carr to UWP and

K1 row) twice. Push 1 inside N at opposite end to carr to UWP on next 4 rows. 12Ns in WP. RC shows 8. Dec 1 st at each end of next 3 rows. 6sts. Using E, dec 1 st at each end of next 2 rows. Cast off rem 2sts.

Note: Size of shells may be varied by beginning with 2 or 4 more stitches and working correspondingly more rows of decreasing.

SEAWEED

Using F then G, make lengths of circular cord over 4Ns as required. For the sample each piece was approx 1m long.

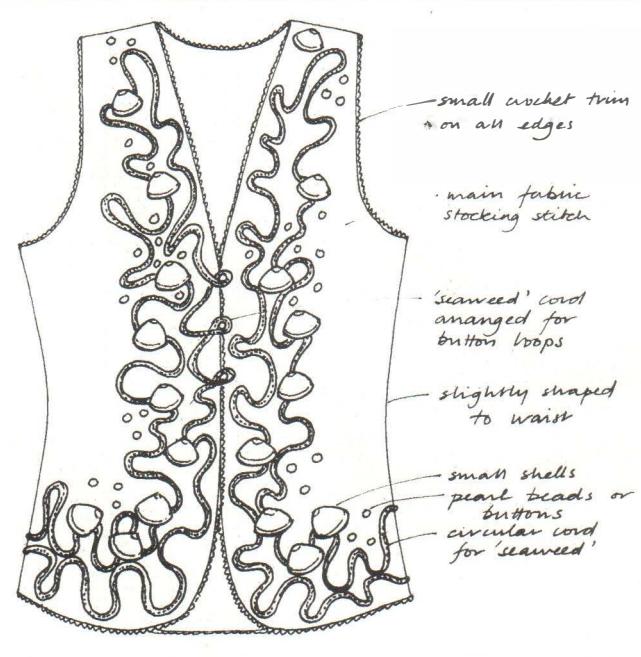
Note: An easy way to judge the length is to hang a claw weight on the cord just below the needle bed, and knit the cord until the weight touches the floor. Remove the weight and allow the cord to 'take up' its natural length and then measure it. Then you can estimate how many times the weight needs to reach the floor to make the length of cord you require.

SNAIL SHELLS

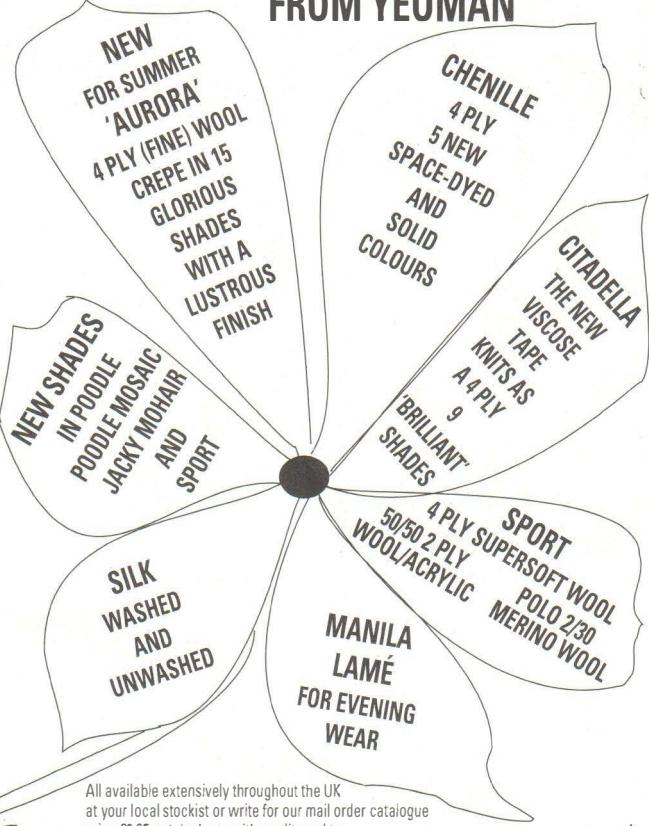
Made with lengths of circular cord, each approx 35cm long, knitted in stripes of C + D and D + E.

ASSEMBLY

Pin out and block the background piece to measurements required. Arrange the motifs as desired; in the sample, the darker seaweed is under the lighter seaweed, and the small shells overlap both seaweeds. Sew on the starfish with chainstitch round the edge, in another colour if desired, to hide the uneven edges, and stuff with a little polyester wadding (optional). The small shells may also be stuffed. Add a few pearl beads or buttons to complete the design.



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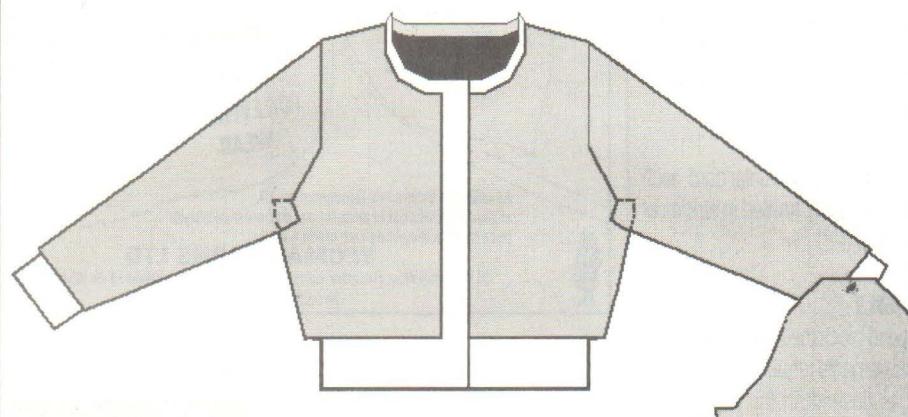
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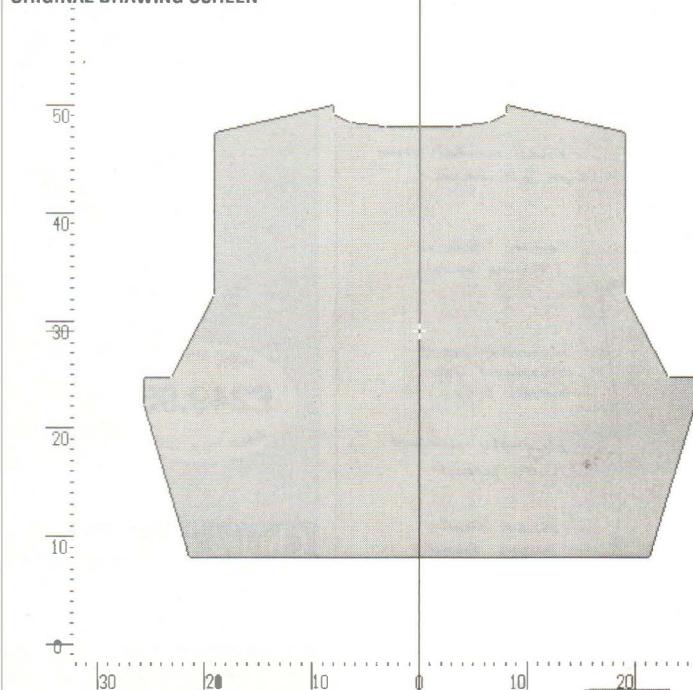
SHAPING

UP TO
THE
COMPUTER



BODY	NECK	SLEEVES	SLEEVE HEAD
RIB : 7.8	RIB : 2.0	RIB : 5.0	BEFORE GATHERS : 18.5
BLOUSING : 0	WIDTH : 16.0	BLOUSING 1 : 0	AFTER GATHERS : 8.4
STRAIGHT : 2.2	DEPTH : 8.7	BLOUSING 2 : 0	OVERALL EXTRA : 3.9
OVERLAP : 2.0	BACK DEPTH : 1.7	STRAIGHT : 2.5	CAP HEIGHT : 20.8
SHOULDER DROP : 2.2			

ORIGINAL DRAWING SCREEN



In my last article on DesignaKnit (June issue) I dealt with customising the program and with creating a simple shape in DesignaKnit Standard. In this article I'd like to move on to creating a more complex shape in Standard and then working on the shape in the Original section of DesignaKnit.

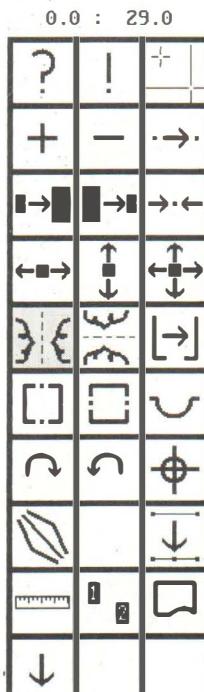
The procedure for creating the shape will be the same as I described in the last article but this time I will be creating a cardigan with full sleeves gathered into a set-in armhole. The cardigan will be shaped to the waist.

TO CREATE THE SHAPE

From the main menu choose SHAPING, then STANDARD.

GARMENT TYPE SCREEN

From the options window choose: 'Cardigan/Jacket (F)', then 'Set-in' for sleeve type, then 'Round or Polo' for front neck and 'Round or Polo' for back neck type. Press ENTER.



GARMENT SIZE SCREEN

From the preset table of measurements choose 'Women's size 14' and ENTER. The list of measurements is now filled in. Leave the chest measurement as it is and press ENTER until the 'Waist Or Hip Measurement' is highlighted. Change this measurement to a measurement 10cm less than chest measurement (81.4cm) but leave the ease. The garment is going to be waist length so change the Nape to Garnt length measurement. The new measurement should be the nape to waist measurement. Enter ease of about 4cm to allow the garment to blouse a little over the rib. The only other measurement to change is the upper arm ease. Since we want a full sleeve, there will need to be more ease so increase the ease by about 4cm. The rest of the measurements are OK so press F10 to move on to the styling screen.

STYLING SCREEN

Because this is the styling screen for a cardigan as opposed to the pullover that we did last time we have the extra option under BODY of setting the overlap of the fronts. I will enter 2cm as this will be the width of my band and I want the bands to overlap. The band width is set in the next column under NECK. Setting the neck rib will also set the front band widths so enter 2cm here if it isn't already entered. Change the neck width to 16cm. I find the preset sizes in DesignaKnit have rather wide necks — a snugly fitting neck need be no wider than 18cm for average sizes. Finally move on to the last column headed SLEEVE HEAD. Here we can enter the measurement for our gathered sleeve head. The first two measurements concern the top (flat section) of the sleeve head and by setting the BEFORE GATHERS measurement larger than the AFTER GATHERS measurement you can introduce fullness into the sleeve head. The larger the first measurement compared to the second the more gathered the sleeve head. The last measurement OVERALL EXTRA concerns the sides of the sleeve head. If you wanted gathers all round the sleeve head instead of just at the top then you would increase this measurement also. I am going to leave it as it is and exit this section. Before we go into the original section save this shape so that we can return to it if we don't like the changes we make in the original section.

WORKING IN THE ORIGINAL SECTION

To use the original section highlight ORIGINAL in the menu bar and press enter. The first screen lists all the pieces for the garment currently loaded, in this case the garment we have just created in STANDARD shaping. At the top is (New Piece) and this would enable you to create a shape and add it to the current design. I will be going into creating shapes from scratch in a later article so let's concentrate on the

garment pieces. I will look at the back by highlighting it and pressing ENTER.

THE ORIGINAL DRAWING SCREEN

The next screen has a work area on which the back shape appears (no ribs or bands are shown). This area has a ruler to the left of it and along the bottom. To the right is the tool box and if the symbols seem baffling, click on the question mark button at the top left and each button will be labelled with its function. All the tools are shown, with a brief description of their function, in section 3:3:4 of the manual. The next button, the exclamation mark is the undo button and will undo your last operation.

THE CURSOR MEASURING AND ORIGIN

Move the mouse around and you will see that the cursor moves around the screen. The cursor can also be moved with the arrow keys on the keyboard. The cursor can be shown as a small cross hair or a large cross hair. The right-hand button in the top row of the tool box toggles between these two options. The cursor co-ordinates are given in your chosen measurement (centimetres or inches) above the tool box. The position of the cursor is also shown by a red line on the rulers. The measurements run from 0 on each ruler and the point where the co-ordinates are 0:0 is the ORIGIN. On the back piece the origin is at the centre below the bottom line. The origin is placed at the point where the rib starts (which isn't shown) so that any measurements taken by placing the cursor over a point will include the rib. The origin can be moved by clicking on the origin tool and then clicking on the point where you want the origin.

ADDING, DELETING AND MOVING POINTS

The shape of the garment piece is made up from points and these can be added (plus tool), deleted (minus tool) or moved (arrow tool). These three tools are in the second row of the tool box. To add a point, click on the plus button (or press F2) and click where you want the new point. Do this somewhere outside the back shape and you will see how the shape distorts to include the new point. To delete a point, click on the minus button and click on the unwanted point. Click on the point you just added and you will see the shape is restored. To move a point, click on the Move button and click on the point you want to move (or double click on the point you want to move). Then use the mouse or the arrow keys to move to the new position and click again. The point is moved. You could move the point again by moving to a new position. You can go on moving that point until you click on the move tool again to switch it off, so be sure to do that when you have finished or

you'll find you will accidentally move the point next time you click on the work screen.

I have decided that I have made the waist too narrow so I am going to widen it by clicking on the move button and then on the point at the right-hand bottom corner of the shape. I will use the right arrow key to move the point until the red line in the bottom ruler is over the number 24. Click again and the waist is wider.

MIRRORING

You will have noticed that whatever I have done to one side of the garment has been reproduced on the other. This is because the mirror function is on. This can be seen as the blue line running down the centre of the piece. There are two mirror tools — one to mirror vertically and one to mirror horizontally. If I wanted to make a change to one side only then I would click on the vertical mirror tool to switch it off.

Having changed the width of the bottom line on the back I would need to do the same on the two fronts so make a note of changes you make to one piece which will need to be copied on to another piece.

EXITING AND NAMING GARMENT PIECE

When you have finished with the back piece, exit by clicking on the downward pointing arrow in the lower left corner of the tool box. If you have made

changes to the piece you will be asked to name it and offered the original name (in this case 'back'). If you choose to accept the original name then the original piece will be lost and overwritten with the altered piece when you save the garment. If you want to keep the original piece as well as this new altered piece then you must give the new piece a new name. After naming your piece you will be taken back to the shaping menu from which you need to choose ORIGINAL again if you want to continue and work on the other pieces.

It's not a bad idea to save the garment between working on each piece then you will only lose the work on one piece if disaster overtakes you in the shape of a power cut (or in my case — getting up to answer the phone, tripping up on some yarn, putting out my hand to save myself, and hitting the off button!).

Next month, I will be dealing with IntoShape again. In two months' time I will return to DesignaKnit for more on the Original section and some information on printing.

Wendy will be running a three-day workshop on DesignaKnit on 15th, 22nd and 29th October at the Medway Adult Education Centre in Rochester. The computer suite at the centre has the latest computers so there is no need for students to bring anything. The course costs £60 and there are only 12 places available so book now to avoid disappointment. To book your place ring the centre on Medway (0634) 845359.

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SIZES

To suit bust 81[86:91:96:101:106]cm.
Finished measurement 81[86:91:96:
101:106]cm.
Length to shoulder 42[43:44:45:
46:47]cm.

Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Bonnie's Sable Crepe.
1 x 500g cone in MC.
2 small pearl buttons to match.

MAIN TENSION

29 sts and 38 rows to 10cm measured
over st st (tension dial approx 8).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 61.

PATTERN NOTE

Work picot line = transfer 2nd and every
foll alt st to adjacent N, leaving empty
Ns in WP.

CABLE

Left side — Left of centre '0': Transfer st from 27th[28th:29th:30th:
31st:32nd] N to adjacent N at R.
Transfer st from 32nd[33rd:34th:35th:
36th:37th] N to adjacent N at L.
Transfer st from 37th[38th:39th:40th:
41st:42nd] N to adjacent N at R.
Transfer st from 42nd[43rd:44th:45th:
46th:47th] N to adjacent N at L.
Push empty Ns to NWP.

Right side — Right of centre '0'. Work
as given for L side except add one extra
st i.e. first transfer is from
28th[29th:30th:31st:32nd:33rd] N.
There should be a NWP N dividing sts
into 3 panels of 4 sts at L and R of
centre '0'. Work cable crossovers as
given in Diagram 1.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

BACK

Push 60[64:68:72:76:80] Ns at L and
61[65:69:73:77:81] Ns at R to WP.
121[129:137:145:153:161] Ns. Using
WY and MT, cast on and K a few rows
ending CAR. Using MC and MT-2, K8
rows. Work picot line (see pattern note)
and K8 rows. Turn a hem by picking up
loops of first row worked in MC and hang
evenly along the row.

RC000 Using MT, K12[14:16:18:20:22]

Lady's Cable and Picot Trimmed Camisole Top

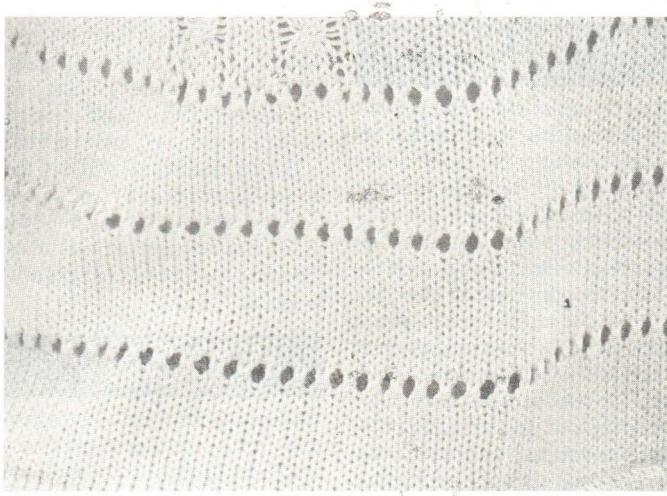
MACHINES: These instructions are written for standard gauge machines

YARN: Bonnie's Sable Crepe

FIBRE CONTENT: 100% Bright Acrylic

COLOUR: We used Pink Shade 85 (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP



rows. Work picot line. K until RC shows 28[30:32:34:36:38]. Work picot line. K until RC shows 44[46:48:50:52:54]. Work picot line. K until RC shows 46[48:
50:52:54:56]. Transfer sts for cable patt

and work patt (see patt note) through-out. K until RC shows 70[72:74:76:
78:80].

SHAPE ARMHOLES

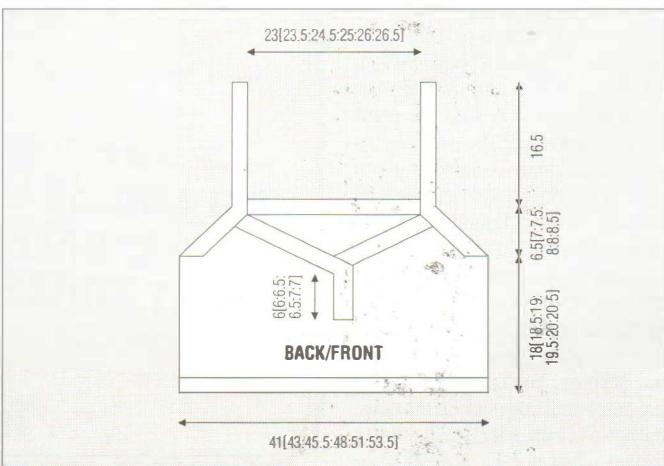
Cast off 3[4:5:6:7:8] sts at beg of next

DIAGRAM 1



= N in NWP

= Cross 2 sts at L behind 2 sts at R



2 rows. 115[121:127:133:139:145]sts.
Dec 1 st at each end of next 24[26:28:
30:32:34] rows. 67[69:71:73:75:77]
sts. Return empty Ns to WP. Using MT-
2, K8 rows. Work picot line and K8
rows. WK.

FRONT

Work as given for back until RC shows
46[48:50:52:54:56]. Using a separate
length of MC, cast off 3 sts at centre.
CAR. Set Carr for HP and push all Ns
to L to HP. Cont over rem 59[63:67:
71:75:79] sts at R for first side. Work
incable patt as given for back and K until
RC shows 67[70:72:74:76:78].

SHAPE NECK AND ARMHOLE

Dec 1 st at neck edge on next
27[28:29:30:31:32] rows. At the same
time K1 row. Cast off 3[4:5:6:7:8] sts
at beg of next row, K1 row. Dec 1 st at
armhole edge on next 24[26:28:30:
32:34] rows. RC shows 96[100:104:
108:112:116]. Cast off rem 3 sts.
CAL. Set Carr so HP Ns will K. Reset
RC at 46[48:50:52:54:56] and complete
L side to correspond with R.

ARMBANDS

Work two alike

Push 137[141:145:149:153:157] Ns
to WP. Using WY and MT, cast on and
K a few rows ending CAR. Using MC
and MT-2, K8 rows. Work picot line
and K8 rows. WK.

FRONT TAB AND NECKBANDS

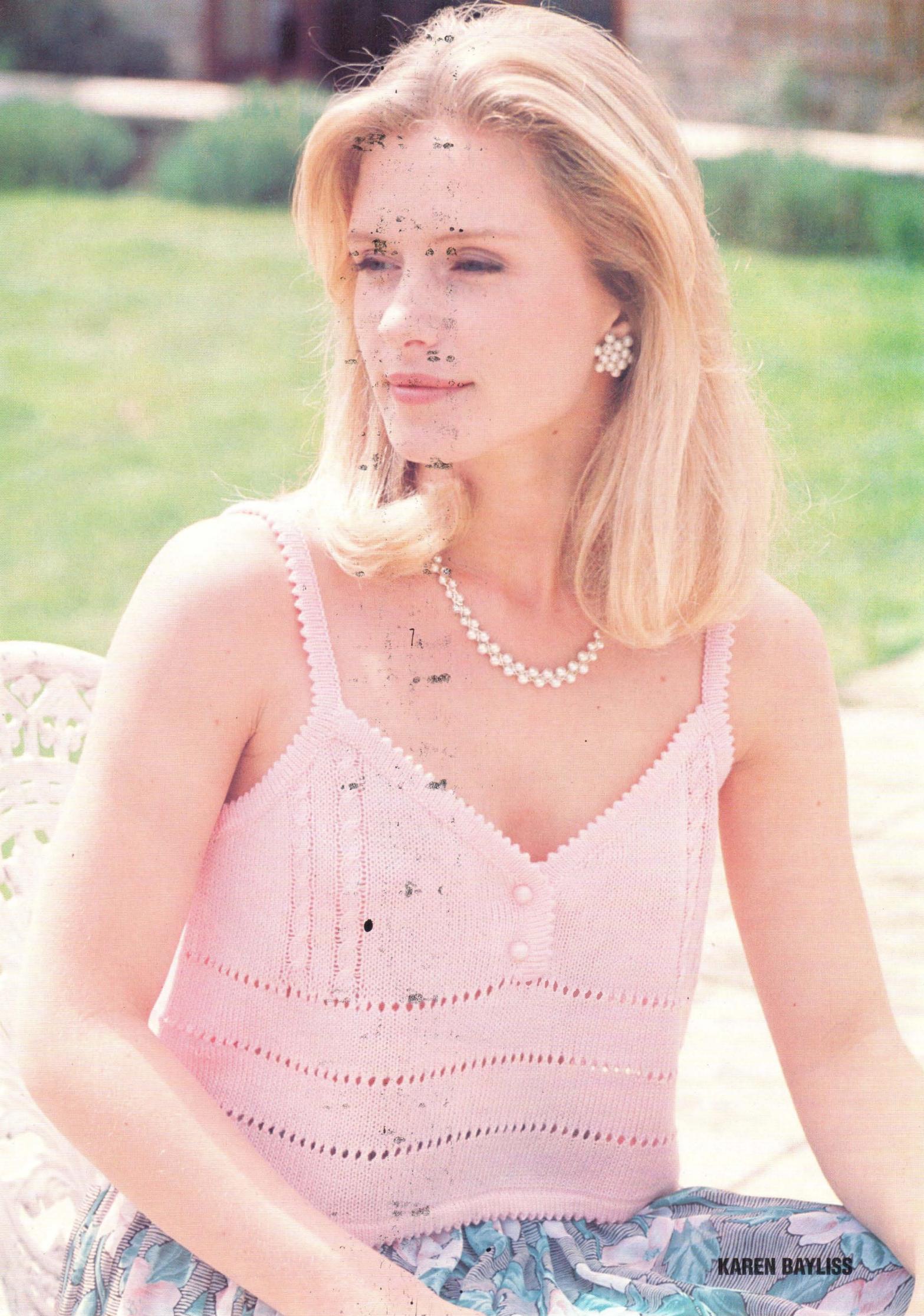
Work two alike

Push 55[57:59:61:63:65] Ns to WP.
Work as given for arm bands.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Fold picot band at top of back in half to inside and slip stitch down through last row worked in MC, unravelling WY as you go (or use a linker). If a linker is available, use this to sew front and tab band on to front opening and front neck; alternatively, turn band in half and finish right side by backstitching through last row worked in MC, slip stitch other side of band to inside, unravelling WY as you go.

Note: For R front band, make 2 buttonholes by leaving selvedge of centre front unattached for 1cm and joining first and last row of bands together for 3 sts. With seam at centre underarm, join armhole bands to armholes and forming straps by linking or stitch first and last rows worked in MC together, removing WY as you go. Join side and band seams. Sew on buttons to correspond with buttonholes.



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Texture and form —
Ruth Lee discusses
the design process

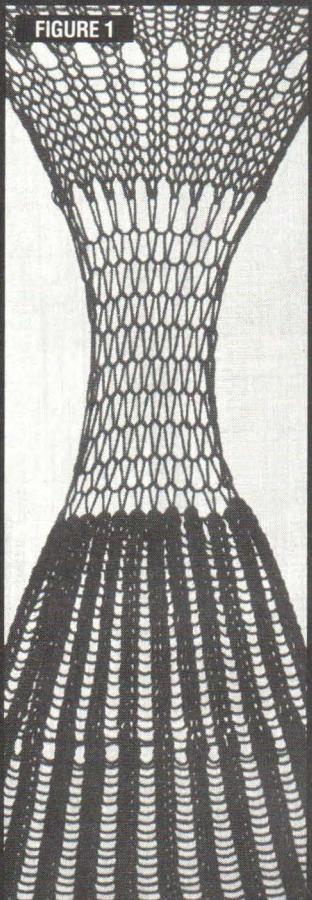


FIGURE 1



FIGURE 2

THE Designer LOOK

My final article in this series summarises ways in which you can effectively combine different textured stitch patterns. This can either be within a single piece of knitting (see Figures 1, 2 and 3), or as a part of a co-ordinated collection of garments (see Figure 16). Alongside this, the article shows you how to develop ideas for knitwear which integrate surface texture, shape and form within a single design (Figures 12, 13 and 14).

Most of the preceding articles have focused upon individual technique. Here, we explore ways of creating richly textured surfaces and, where appropriate to the design, using various shaping techniques to create the third dimension as an integral part of the knitting process (Figures 7, 8, 9 and 10).

DIMENSIONAL THINKING

Think of it like this; a dressmaker's paper pattern consists of a series of flat, two-dimensional shapes. These shapes combine to create three-dimensional form out of the separate pattern pieces. In knitwear design the principle is the same, but with the added bonus of the

ability to create shape while the fabric is actually being constructed.

Hand knitters have always worked in the round, using a circular needle, or sets of double-pointed needles, to construct seamless, intricately shaped, patterned or textured gloves, hats, socks and yoked sweaters (Figures 4, 5 and 6). In the knitting industry, hosiery is manufactured in the round using a similar principle on small diameter circular machines. Domestic machines are, however, limited to tubular stocking stitch for true shaped seamless garments.

USING STITCH TEXTURE

In this article, emphasis is placed upon shaping methods which involve the juxtaposition of different stitch structures and techniques, rather than relying solely on increasing or decreasing the available number of stitches across the row at any given time.

I have already briefly covered combined techniques in single bed knitting (see *MKT*, October 1993). Here I explored ways of intermixing stitch patterns which were similar in elasticity, such

as knitweave, slip stitch, purl and knit facing two-colour Fair Isle, and manually operated pull up stitch patterns. In these examples, it was possible to create a varied range of texture where the overall dimensions of the swatch remained static, unless a rib was added to make a welt.

My jacket which featured in the January 1994 issue of *MKT* shows a similar method of working, this time using double bed knitting, and where single bed purl facing slip stitch combined with broad rib cables. You may need to alter the tension setting between stitch patterns to achieve a straight fall of the fabric.

SHAPING STITCHES

Most readers will have used a standard plain knit rib to draw in an inelastic section of knitting, to give a closer fit. You can develop this idea further by amalgamating stitch patterns which knit up to widely differing gauges (when measured over identical numbers of rows and stitches). This will enable you to create an interesting textured surface, and also help you work out ideas for three-dimensional form. The latter will only become apparent once all the individual sections of the garment have been pieced together.

Figures 7, 8, 9 and 10 show various tuck rib patterns, in which shaping is accomplished in three possible ways. Firstly, the number of needles in working position (on front, back or both beds) can be altered. Secondly, the depth of each tuck stitch can be changed, and finally the stitch program can be set to tuck on both beds, or one bed only. Figures 1, 2, and 3 were knitted in Janeiro yarn from Yeoman. The Pfaff E6000 machine was used in conjunction with a combination of manual and automatic stitch patterns.

GARMENT DESIGNS

Figures 1 to 3 could be developed into highly decorative sweaters or dresses, as shown in Figure 11. Such shaping techniques can be used both functionally to give a better fit, and as a design feature on, for example, sleeves or yoke edgings. Further ideas include a long under-dress to wear beneath the sweater shown in Figure 16, or as a wrap or evening skirt to complement the same outfit.

As an alternative, try the pleated swatch shown in Figure 17 as a shorter,

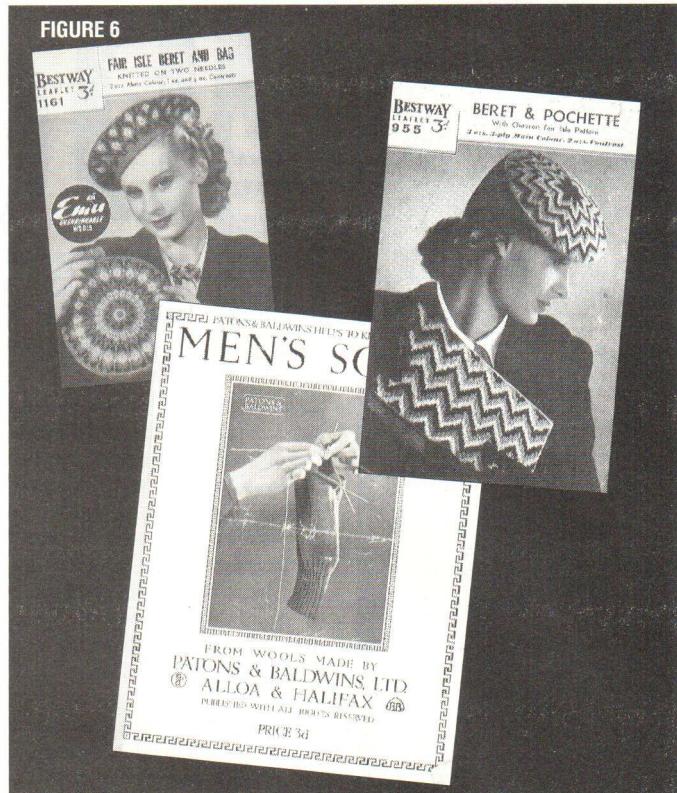


FIGURE 3

FIGURE 4



FIGURE 6



more simply styled skirt. The combinations are many and varied, but use a total of four colours and qualities of yarn; the main visual interest being in the surface textures and garment shapes.

SHAPING TECHNIQUES

In order to alter the overall shape of a piece of knitting, any of the following methods can be used either alone or in combination with each other.

A Increasing or decreasing the number of stitches available at any one time by:

- (1) Manual transfers at the end of a row.
- (2) Partial knitting using holding position.
- (3) Yoke method of decreasing, i.e.

decreasing evenly across the full width of a row, removing the knitting from the machine with waste yarn, then rehanging the fabric on fewer stitches.

(4) Increasing in the middle of the row by manually moving stitches outwards from the stitch(es) to be increased. This method produces a godet type shaping.

B By making alterations to the tension.

C By intermixing thick and thin yarns within the same stitch pattern, using various fibres and types of twist (for example, wool has more natural resilience than cotton, and will therefore produce a more elastic ribbing).

D By combining stitch structures.

E By working between single and double bed knitting techniques.

FIGURE 5

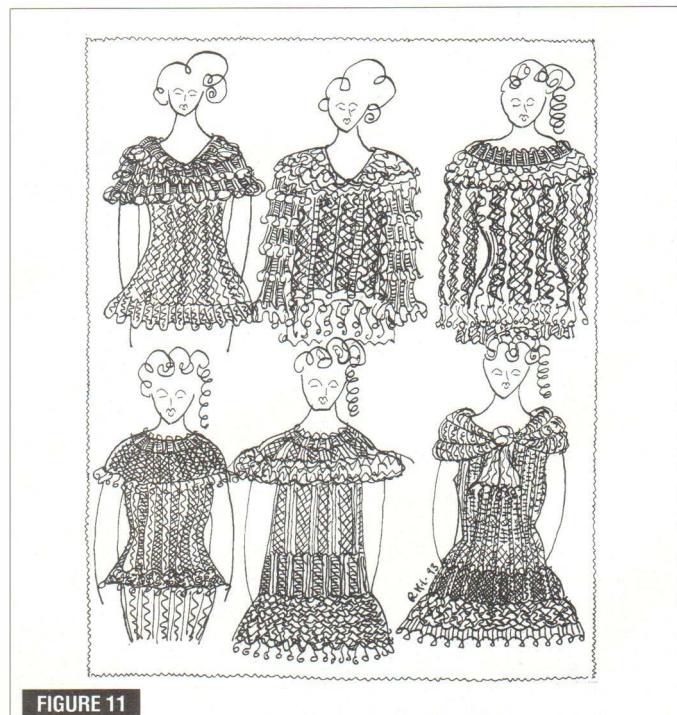
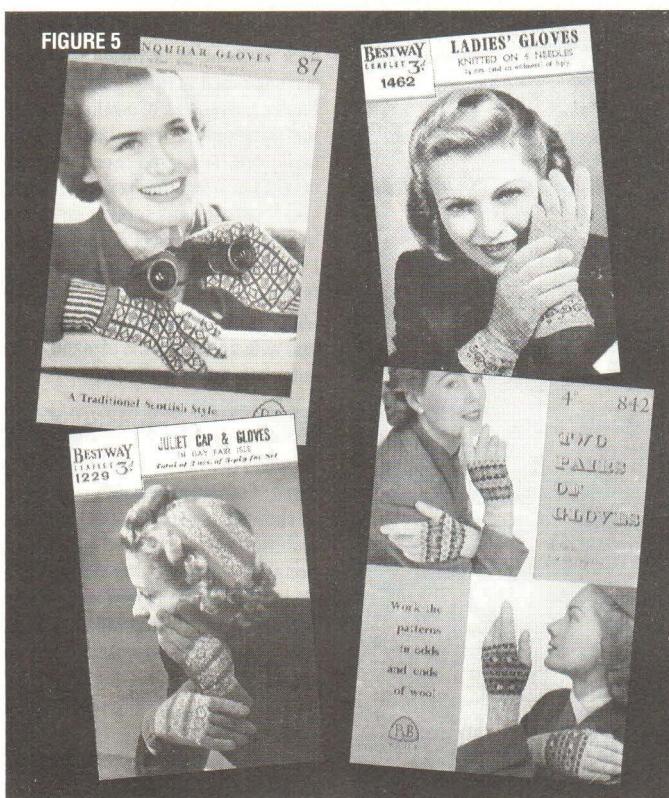
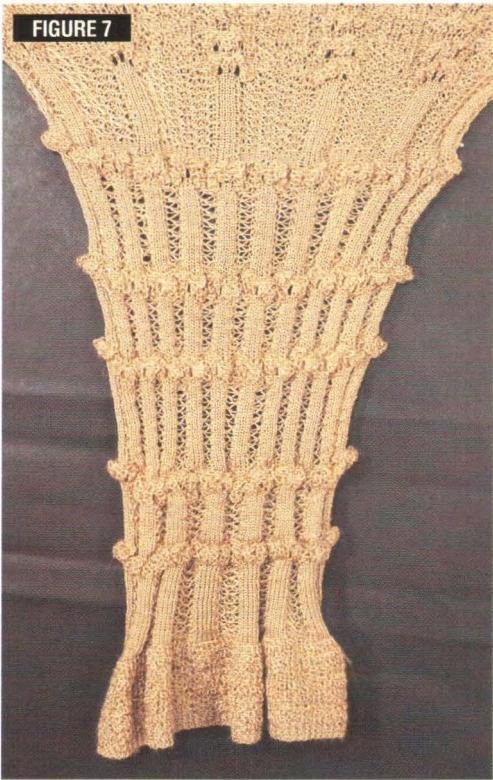
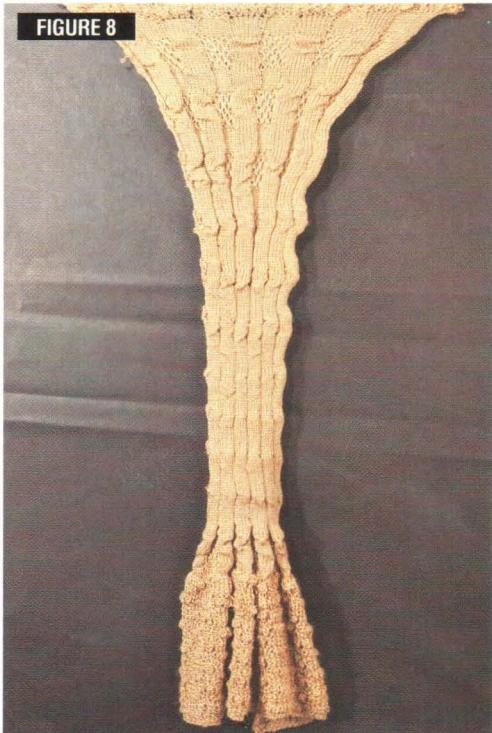
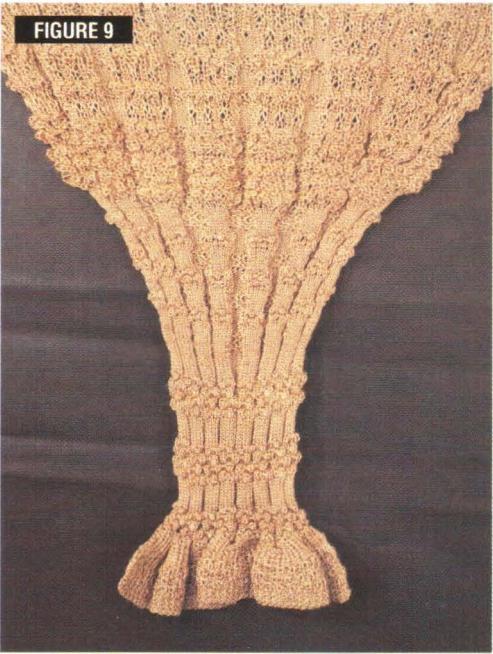


FIGURE 11

FIGURE 7**FIGURE 8****FIGURE 9****FIGURE 10**

F By making changes to the number of needles in working position on one or both needle beds.

G Cut and sew.

H Multi-directional knitting, where panels of contrasting stitch structures are linked together.

DESIGN DEVELOPMENT

Figures 12, 13 and 14 illustrate three mono coloured, tuck ribbed sweaters derived from a basic raglan draft, in which the contrasting properties of each stitch pattern are used to develop the overall shape of the garment.

For example, full needle tuck rib knits up substantially wider, over the same number of stitches and rows than, for example, a 4x4 tuck rib pattern. Compare the width and depth of the tension swatches shown in Figure 15. Each section of the swatch on the left

of the photograph was knitted over the same number of stitches and rows throughout.

DESIGNING A MAJOR SWATCH FROM SCRATCH

This might sound a rather daunting prospect to the inexperienced knitwear designer, but it need not be. Work one step at a time, building on previous skills and knowledge, gradually adding to your repertoire. If you do not feel totally confident about designing from scratch, use ready-made patterns to base your experiments on. Or you could develop some of the swatches illustrated in this series of articles.

Concentrate initially on building up a small sample collection, exploiting the main properties of, for example, two contrasting techniques such as slip and knit, knit and tuck, or tuck and slip.

Further experiments might involve the combination of thick and thin yarns within the same sample. Or you could alter the needle arrangement to give more or less elasticity. You could change the tension.

For such experimentation to be successful, a sound working knowledge and understanding of both theory and practice of machine knitting is essential. Having said that, the freedom to let go and experiment should be cultivated, since technique alone can be rather dull in design terms.

Initial experimental sampling allows you the freedom to explore a range of alternative solutions, where groups of swatches may deal with problems such as shaping details, the juxtaposition of contrasting stitch structures, and variations in the proportions of colour, pattern or texture.

You can formulate ideas through sketching and sampling, moving constantly between the drawing board and the knitting machine. The process is one of a gradual elimination of unsuitable material, and a fine tuning of the most successful ideas. The number of first exploratory swatches is narrowed down to a smaller, more select group.

DEVELOPING RELATIONSHIPS

The next step is to develop links between individual samples, disregarding any weak or generally unsuitable swatches at this stage. Lay the remaining swatches out on a large table top, moving them around, trying one against the other to find pleasing groups of patterns and textures.

For example, combine bands of pattern or texture suited to welts or edgings with others suitable for main stitch patterns. It is a good idea to keep a sketchbook handy to make notes of any alterations or additions that might be needed, and also for sketching ideas for alternative combinations and groupings.

The continuing generation of new ideas is paramount if you are to make progress and develop a personal 'handwriting'. Initial concepts can be extended and developed in many ways. Ideas, describing potential fabrics and garment styling, can be quickly jotted down in a small sketchbook for future reference (see ideas in Figure 22). Experiments can be tried on paper, without actually knitting an idea through, saving on time and money.

DESIGN AND MEMORY AIDS

Don't worry if you can't visualise your ideas using conventional methods. The photocopier can be of great assistance here. For example, photocopy existing swatches and cut up the photocopies (creatively!). Rearrange the order and proportions of the patterning of the original swatch. Incorporate hand drawn areas, or collage pieces of knitted fabric on to the design.

Knitting notes can also accompany the sketches, describing possible stitch structures, methods of working, needle arrangements, suggested tensions and choice of yarn. Colour sequences can be indicated by strips of coloured paper or yarn fringes, showing alternative colourways and textures.

Ideas for alternative sections of pattern and texture can be introduced, changing the balance and proportions of the original design. Other sections might be eliminated, and new patterns substituted, again using the photocopy method.

A KNITTING NOTE

You should make notes on differences in tension between the various stitch structures. To this end, it is useful to knit all the initial samples over the same number of stitches, to allow for easy comparisons.

It is also good practice to put all information, such as tension, knitting technique, number of rows and needle arrangements

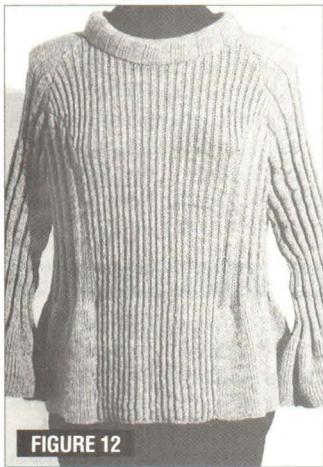


FIGURE 12

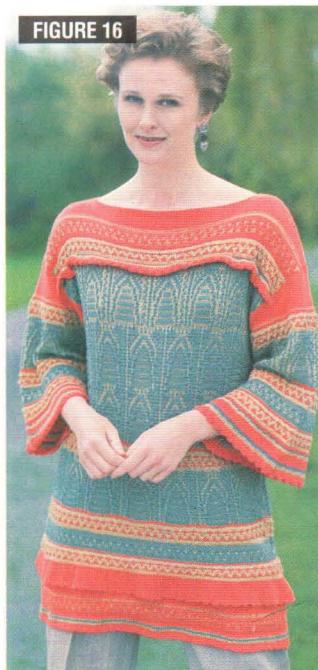


FIGURE 16



FIGURE 18



FIGURE 21



FIGURE 13



FIGURE 17



FIGURE 20

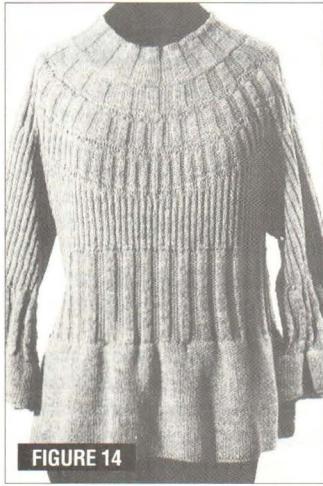


FIGURE 14

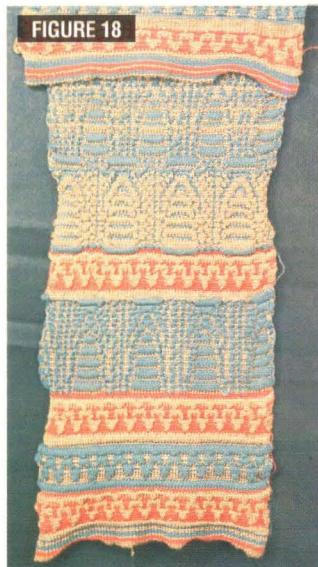


FIGURE 18

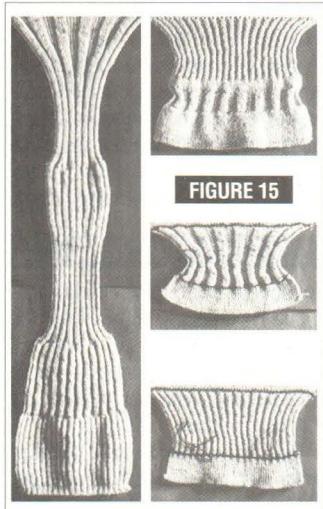


FIGURE 15

on to a tie on label. The label can then be attached to the sample. Alternatively, number the swatch and keep records showing all essential information in a notebook, file, or computer database if you have access to one. This will save time and effort at a later stage, should you decide to use or alter a particular swatch.

FINAL DECISIONS

Finally, follow up the initial experiments with larger compilation swatches, incorporating the various elements you have selected from previous stages.

Figure 18 shows the final swatch

for the sweater shown in Figure 16. This was knitted fairly large to give an idea of how the stitch patterns would work together on the finished piece.

I hope that this series of articles has inspired you to try your hand at creating your own textured fabrics. Don't worry if not all your experiments are regarded as successes. This is all part of the process of designing. Above all, take time to experiment and enjoy your knitting. Respond intuitively and take chances with unusual combinations of colours and stitch patterns, but at the same time use your knowledge of the varying properties of different types of stitch structure and technique, to select the most successful method of working for the task in hand.

Yarn suppliers

Yeoman Yarns. Janeiro and Brittany cotton used in Figures 1 to 3, and Figures 16 to 21. Black and white photography by Mike Pearce.



FIGURE 22

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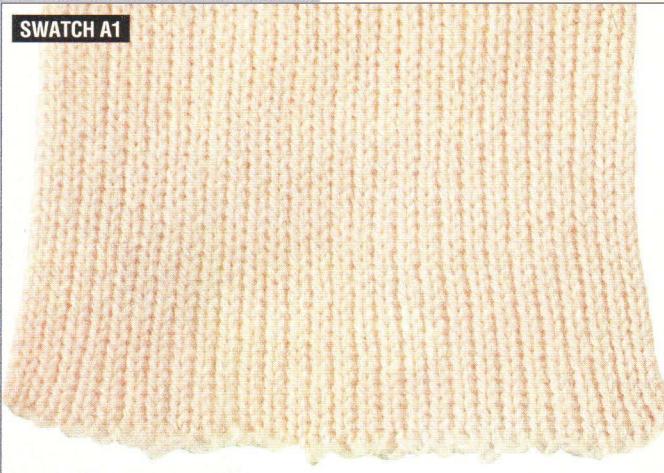
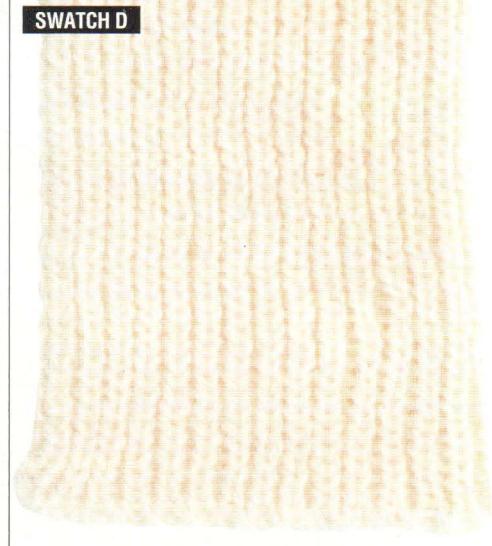
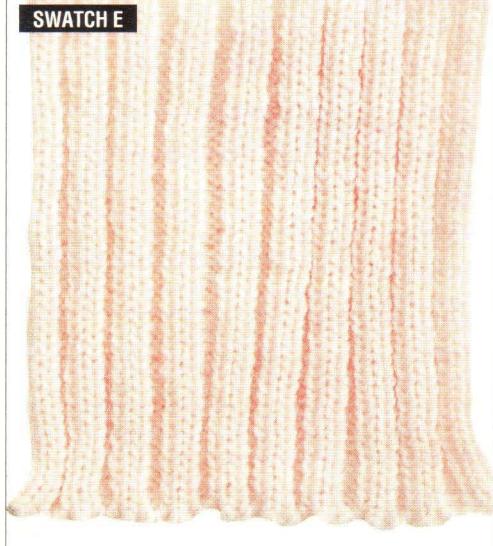
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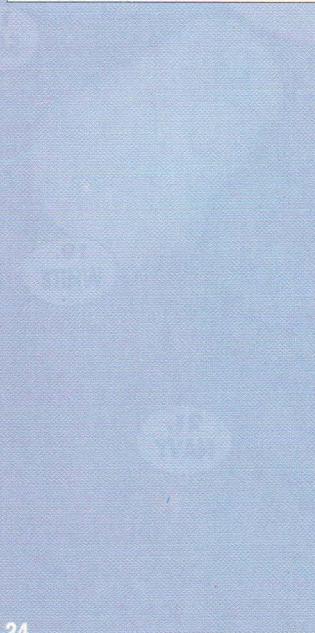
SWATCH A1**SWATCH A2****SWATCH B****SWATCH D****SWATCH E**

STARTING OUT

Irene Krieger helps newcomers to Passap/Pfaff knitting make sense of the methods of casting on

One thing is for sure, if you want to knit stitch patterns, you have to get knitting onto the machine and in order to get work onto the machine, you have to cast on. If you have an E6000, you are probably confused by the amazing number of ways to cast on and if you have a Duomatic, you are probably just plain old confused. For the benefit of Duomatic users reading this, in order to get the E6000 to give instructions for a particular cast on, you have to programme in the appropriate code number, of which there are fourteen. The Duomatic approaches things differently. The instruction book has a series of test pieces to knit which get you used to

the different functions and of course, all the test pieces get cast on. This is how you learn the different methods. What neither instruction book does is explain differences between the cast ons, their individual characteristics and in what situation they are best used. This is where I come in. This month, I will be discussing their characteristics and next month, I will go on to explain how each is made and give you lots of little hints and tips along the way. It might seem a back to front way to be doing it, but most of you will have some experience of casting on already and could apply what follows straight away. The fine tuning can wait till next month.

SWATCH C

FROM THE BEGINNING

On the whole, you choose a cast on to suit the stitch pattern that is to follow, but if ever there was a craft full of rules crying out to be broken, it has got to be machine knitting, so don't take that too literally. Casting on not only gets stitches onto the needles but when worked over empty needles, it can also set up a stitch formation. This is how ribbing is made. You can either go straight to the stitch pattern after casting on, or continue with plain knitting to form a rib or border. With a few exceptions, my explanations assume plain knitting after the cast on.

YOU CAN DO IT TOO!

Before any Duomatic knitter thinks they have been short-changed, the Duomatic is just as capable of doing every one of the fourteen that the E6000 can do, even though you will only find nine methods in the instruction book. If it makes you feel better, you have one that the E6000 hasn't got. In practice, whichever machine you are working with, it is extremely unlikely that you will regularly use more than six ways. The others are all stuff like half tubular open at the right, half tubular open at the left and variations on that theme. Other than trying each one out once when I first got the E6000 because I felt it was my duty, I can honestly say I rarely use any of the more exotic cast ons. On the other hand, like life jackets on a boat, it's nice to know they are there. Please note, there are many more ways of casting on than I am going to be talking about. I am just dealing with the main, most commonly used ones. So that you can properly make comparisons, all my swatches have been made over the same number of front bed needles, with the same yarn, and where possible with the same stitch size.

BASIC CATEGORIES

Cast ons fall into two groups—single bed cast ons and double bed cast ons. As there are less commonly used methods for single bed work, it seems sensible to deal with these first. **Swatch A** shows both methods together so that you can make a comparison. The first, **Swatch A(i)** is a very simple method which is quick and easy to do. It rather resembles the basic cast on that is made on Japanese machines. Sorry E6000 users, this is the one you are missing but I will explain how it is done next month. Duomatic knitters will find it on page 44 of the instruction book. This method does not give a very nice edge, certainly it is not one that you would want seen as the finished edge on a piece of work. However, for quickly getting some knitting onto the machine, it is very useful. It also has the advantage that there is yarn running through the first row of stitches, so if you want to gather your work up, as you often have to do when making toys, all you have to do is pull the yarn. This edge has a lot of stretch. The second method,

Swatch A(ii) gives a much neater, almost woven edge which is suited to applications where the edge will be seen. This edge is quite firm and can be made even firmer but it is difficult to make it loose and stretchy. This is Cast On 6 on the E6000 and is also on page 44 of the Duomatic instruction book.

DOUBLE BED CATEGORIES

Double bed cast ons themselves break down into two groups, those for full needle rib—with all needles in work on both beds (not all as in 180 but all working within the width of your knitting) and those for ribbing i.e. made with empty needles. The simplest of all cast ons for full needle rib can be seen on **Swatch B**. This is a racking cast on (Cast On 3 for the E6000 and page 42 for Duomatic) which is simply made in two rows of knitting. The official line for a racking cast on is that it is not neat enough to be seen and whilst I would agree to a point, I must say I use it a lot. For one thing, it is quick and easy and for another, it has the most stretch of any of the double bed cast ons. There are times when you want as much stretch as you can get. For instance, if you are knitting a large area of double bed tuck that must remain flat such as a shawl, the only cast on that can cope with the extreme widening effect is a racking cast on. I use it a lot for cowl collars because it is much softer than the recommended tubular cast on. It is so narrow when stretched that if you begin the pattern immediately, the cast on rows become invisible.

TUBULAR STABILITY

The most usual cast on for the full needle setting is a tubular cast on which can be found on page 45 of the Duomatic instruction book and is Cast On 2 for the E6000. This does give a neat, stable, firm edge as you can see on **Swatch C**. It is nice to use when the edge is going to be seen, for example, for the bottom of a jacket and other flat pieces of work. It is best suited to cast on for a stitch pattern that does not change shape radically when it comes off the machine. Do not rely on this cast on to give much, though you can usually persuade it to ease in or out a bit when blocking out. The tubular cast on is not at all elastic. Once it reaches the size it is, that is the size it stays!

STARTING WITH ELASTICITY

Of the two ribbing cast ons, the one that beginners will use most often is the 1x1 rib. This is Cast On 1 for the E6000 and can be found on page 43 of the Duomatic instruction book. 1x1 ribbing is the most elastic of the ribs and it pulls in the most, as you can see if you compare my **Swatch D** with the others. This cast on is mostly used for welts and cuffs on sweaters and cardigans but you need to be a little bit careful about what stitch pattern is going to come after the ribbing. As it is made

over alternate needles (which is what makes it so elastic—the front bed needles pull forwards and the back bed needles pull backwards), at maximum stretch, it probably won't be any wider than the main fabric. This is exactly what we want for a cuff, because all we need is for the cuff to stretch to get the hand through and then we want it to snap back and grip the wrist. With stitch patterns such as jacquard, a 1x1 rib on the garment will be slightly stretched over the hips (depending on the hips of course), holding the garment in nicely. Where you find yourself in trouble as almost every beginner I know (including myself) has done, is not to take this into account and use a 1x1 rib with a widening stitch such as one of those lovely bobbly double bed tucks. Because of the widening effect, less stitches are needed for the main fabric, and unless you knit the welts separately, this also means less stitches for the welts. In my case, it meant a welt on a sweater which was baggy everywhere else but was at maximum stretch over my hips. That was then—ten years and a stone and a half later, there is no way that 1x1 rib would make it!

EXTRA EASE

Fortunately, there are ways round this and one of the ways is to use a 2x1 rib cast on as you can see on my **Swatch E**. When you compare it to **Swatch D**, you will see that even though it gives

an elastic rib, the rib settles wider than the 1x1. There is a bit of confusion as to what to call this rib. In the UK, we are used to calling it a 2x1 rib but it is also called an industrial rib. If you look at the needle diagram for it on page 43 of the Duomatic book and page 135 (Cast On 4) of the E6000 book, you will see that the books call it a 2:2 rib. It's all the same thing. If you only look along one bed, you have two needles in work and one out, so it's 2x1, but if you only look at needles in work, they are in groups of 2, so you would be justified in calling it 2:2. Whatever you choose to call it, it is the extra needles that give this rib the extra width. If you were working over one hundred front bed stitches for the main fabric, you would have about sixty-six front bed needles working for a 2x1 rib but only fifty for a 1x1 rib, so 2x1 is going to provide more stretch, but not quite so much elasticity. Personally, and it's only a personal thing, I prefer the look of the 2x1 rib. I think it gives a more professional look to a garment.

Like many aspects of machine knitting, there are so many variables to take into account when deciding the method of casting on. I hope you have found this general discussion interesting and helpful. As mentioned earlier, next month, I will be going into things in more depth and will be giving lots of hints and tips to help you get just the sort of effect you are looking for from your welts and borders.

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ACCESS

VISA

WINDOWS OF OPPORTUNITY

(Then I saw through a glass but darkly. Now face to face!). In the three earlier articles we dealt, in a very general way, with some aspects of the computer, knitting machine, knitter association. For devotees of this magazine a much more rewarding combination than your average impersonal computer, printer, keyboard/mouse arrangement. We talked of matching the capabilities of all three participants to produce fabrics, motifs and garments. In the third article we sowed some seeds on 'Taking charge of your PC' so that you, dear knitter, need not be a passive slave to your knitting program(s). You can direct many other common, useful computer functions as well. There was even some talk of a 'Free Trade' agreement between users of different machines and programs. There was an offer to deal in more depth with:

Selecting and running a knitting design program.

The computer system you will need as a minimum.

Trading designs made in differing formats.

In this article we will look at:

SELECTING AND RUNNING A KNITTING CAD PROGRAM ON AN IBM COMPATIBLE PC

Here we will give some, albeit necessarily brief, thought to:

What some currently available programs can do.

What you might REALLY want from a program (if anything at all!).

What other tasks you want (have?) to perform on your PC.

Some ways to run your programs and do other tasks.

SOME CURRENT PROGRAM CAPABILITIES

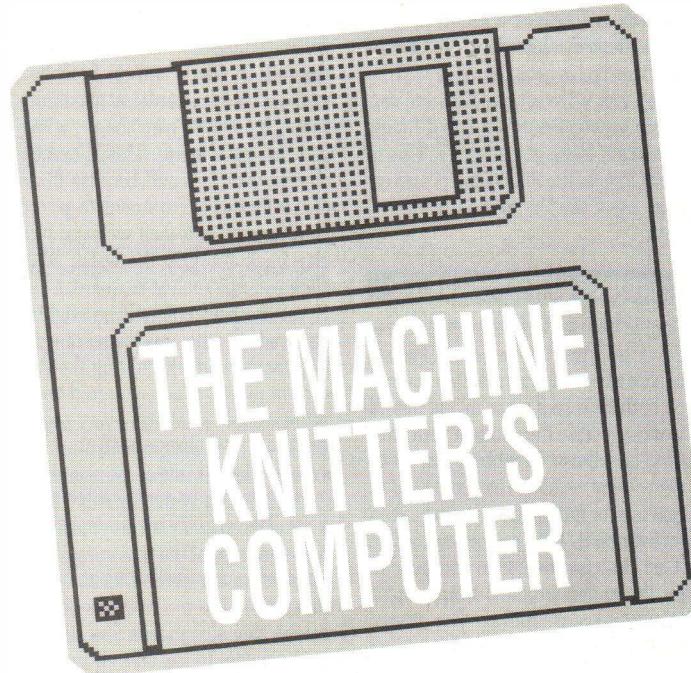
There are three main categories.

- 1) The 'DO IT ALL' with many bells and whistles in glorious technicolour.
- 2) The 'DO QUITE A LOT' for one limited type of knitting machine.
- 3) The 'DO SOME THINGS' within a very limited field.

'DO IT ALL'

(Well ALMOST all!). In this group one finds, as examples, Bit Knitter (by Cochenille), DesignaKnit (by Soft Byte) and IntoShape (by Clwyd Technics). These programs provide the graphical tools and techniques to:

- * Design stitch-related motifs 'on screen'.
- * Design customised (bespoke) garments 'on screen'.
- * Overlay motifs on to garments or on to fabric 'yardage'.
- * Save designs to storage devices.
- * Send designs to various electronic knitting machines.
- * Keep track 'on-screen' of work as it is being knitted.
- * Import and export designs from and to other programs and computers.
- * Print designs and full knitting instructions.



Jack Hall of Pixel Knits takes a look at the 'Do it All (well, almost) Computer' scene

Knitting can be produced in simple Fair Isle to multi-coloured jacquard. A range of knitting-machines can be 'driven' from your PC. Some punchcard and mylar templates can usually be printed. There are, of course, differences between programs. Whilst members of this category can do all of the above very well there are individual strengths and weaknesses. One common feature — you don't have to have a knitting machine to run these programs!

'DO QUITE A LOT'

(Within some well-defined constraints). The only example we currently know of is CREATION 6 (by Madag). This program is designed for and works only with the Passap/Pfaff E6000. Graphical tools and techniques are provided to:

- * Design motifs (patterns) 'on screen'.
- * Overlay motifs on to knitted fabric.
- * Save designs to disc for storage.
- * Send motifs to the E6000's electronic console.
- * Print patterns.

Knitting can be produced from the simplest of Fair Isle to multi-coloured jacquard. Neither the knitting machine nor console are needed when designing but the program will not run without the proprietary connecting cable installed. The program does not design garments although the E6000 console can be used to edit professionally designed and published garment patterns.

'DO SOME THINGS'

(But very simply and easily). In this category are programs which can:

- * Design motifs only OR
- * Design garments only.
- * Save designs to disc.
- * Print out graphics and/or detailed text instructions.

These programs cannot communicate directly with any knitting machine.

Examples are:

KnitCAD (by Knitsoft) exclusively for garment design.

InGrid (by Foxwood Designs) exclusively for motif design.

The TERRY MASON series for garment design.

WHAT DO YOU WANT FROM A KNITTING PROGRAM?

You will have noted from the simple listings above that you are dealing either with a feast or a relative famine. There are one or two programs exclusively for motifs OR garments. The others are very sophisticated, multi-task programs. It is true that one can readily use only those parts of the DO IT ALL programs that suit one's preferences. If motifs are your forte or if you are only really interested in garment design then the appropriate modules can be used... but you will have paid for unused features. The simpler exclusive programs are an eighth or third of the cost. Creation 6 is something of an 'odd-ball'. It uses a licensed paint program as its core, it is restricted to pattern (motif) design, works with only one model of knitting machine: the Passap/Pfaff E6000. It is currently as costly as the do it all programs.

Bit Knitter originally used a very sophisticated commercial paint program at its heart. This program is

capable of being built up to a very wide range of design and production capabilities by assembling various 'modules'. The cost can mount up very rapidly as you build.

Both DesignaKnit and IntoShape use their own 'in-house' graphical design programs developed and manufactured specifically and particularly for knitters and knitting machines. These packages are complete with everything. The only options are various cable assemblies to connect up to various knitting machines. Some connectors can be quite expensive relative to the program's base cost.

The above are examples with which we have had 'hands on' experience. The choice of software is growing but our examples illustrate some of the major characteristics and capabilities to look for. So, please, think hard about what YOU want to do, get all the information you can, don't hesitate to ask questions and if at all possible see competent, preferably comparable demonstrations. Knitting seminars and exhibitions provide a good forum. Do try to assess how easily (or uneasily?) you will settle in with a program. Will it fulfil your purposes? Be critical and realistic about yourself as well as the program. It's easy to bite off more than one can comfortably chew so don't forget this is your hobby and is to be enjoyed.

OTHER TASKS

(Or is there life beyond a knitting program?). Perhaps you are fortunate enough to live in splendid isolation on some idyllic island and can concentrate all your undoubted talents on the really important tasks in life — designing and producing beautiful garments and fabrics resplendent with multi-coloured original motifs. No one else lays a finger on your keyboard or mouse without being instantly deported to the outer darkness of the real world. If, however, you have had to justify the purchase of your PC on the grounds of its value as a writing machine, an account keeper, a budget planner or, heaven forfend, as a repository for games for the rest of the family then, no matter how reluctantly, the computer will have to be used for humdrum tasks as well as a tool to enhance your artistry.

Enter the ubiquitous computer management system heavily disguised as MS-WINDOWS or GEOWORKS or some such all singing, all dancing troubadour. Before the advent of these (literally) picturesque aids to both productivity and morale one had to invoke a stream of DOS incantations to discipline one's computer. Even the interim relief offered by 'SHELL' programs requires study and practice. All this to be able to copy, delete, rename, save, edit and print ordinary chores. Programs such as a word processor you had to start 'manually'. ("Now was it \WP or \WP51 or \WORD? I never can remember."). Now it has become so much easier to 'navigate and operate'

your PC through those previously mysterious and confusing channels. Now we have the WINDOWS types of programs. Lots of pretty pictures on the screen. Point and click on a self-evident ikon that LOOKS like a printer or a filing cabinet or a chess board and hey presto! you're in business. Doesn't matter HOW you got there. Not your worry. You're there!

Only in dire emergency do you need to call on those erstwhile (sometimes condescending) power-brokers 'the computer-literate'. Now YOU can be in charge; you the humble knitter. Now you can thumb your nose at all that DOS stuff — well almost all. You have a troop of ikons to obey your every command — well usually. Write a letter, do your accounts, keep track of all those recipes, print 'em off. Poof! Easy as dropping everything off the front bed! HOORAY for WINDOWS (or whatever your system boasts of).

RUNNING YOUR KNITTING PROGRAM

(And doing all that other stuff too). But TAKE CARE! It's fun to be in charge — but power can corrupt! Even the latest version of MS-WINDOWS might get you into trouble with your expensive top-of-the-line knitting program — as can happen with many sophisticated application programs that are DOS-based. There's a potential minefield lying in wait for the unwary if you are not very careful with the way your PC system is put together and set up. Be wary too, of the way your knitting program is loaded and started by the very computer manager that has given you so much confidence with and power over your PC.

'DOS BYTES KNITTER' could be the headline.

So if you have been enjoying the versatility, flexibility and apparent ease with which you have been handling your computer since some friendly soul installed and set up your windows-type program then be cautious with your new knitting program if it is of the calibre of the 'DO IT ALL' category described earlier. If what seemed to be a flawlessly performing PC becomes a temperamental prima donna after installing a knitting program then, to parody the old honky-tonk piano notice, 'Please don't cast her off! She's only doing her best!'

If she freezes in mid-pirouette, dissolves into a multi-coloured snowstorm or moves slowly as if suddenly stricken with age don't ask for your money back at the box office. Talk to the stage manager before castigating the program and its performance.

These latest knitting programs are good, very good. So, without question, are the computer management systems like MS-WINDOWS. Like all well-bred, finely tuned thoroughbreds, however, they must learn to work in harness. There's an incredible amount of complex choreography and scene changing going on at lightening speed behind

that front screen. If the stage crews and principal performers are not perfectly matched there will be hiccups, tantrums, hang-ups and tears.

YOU GOTTA SET THE STAGE RIGHT OR YOU'LL HAVE STAGE FRIGHT!

So if you have become enamoured of or seduced by a computer management system like MS-WINDOWS and can't bear to return to the 'simpler' DOS environment to start up and run your knitting program be prepared to seek expert advice if the unexpected and seemingly inexplicable occurs. Setting up your whole system to be able to run a complex graphical design program in a Windows-type environment CAN be tricky.

Sometimes it all falls into place. Sometimes it's all dashed into pieces.

This can be especially true with programs that have clever copyright protection software. Your principal dancer could lose a 'life'. Now reach for the mute button and go and make the coffee or tea. Here comes the 'commercial'. You should have watched Channel 4 instead.

It's true that we at PIXEL KNITS do have a modest vested interest here but we'll risk your disapproval because we think this is a genuinely important message — especially if you aren't nuts about computers.

If you really like the idea of overall computer management control as provided by WINDOWS, GEOWORKS and their ilk then please do yourself a favour. At least seek a demonstration of the Clwyd Technics IntoShape program before signing that big cheque for a DO IT ALL knitting design program. You could well find that you can get the best of both worlds — atop class designer with a built-in system manager that uses colourful and recognisable ikons and a mouse to handle those everyday computer tasks in ways that can make you feel as though you really are Monarch of your Castle (I nearly said Queen but there are some kingly knitters out there too.)

Actually it's even better for the virtual newcomer to computers. What you've never seen you'll never miss. If the DESK manager built into IntoShape is your first introduction to handling discs, files, directories and programs you will wonder why so many others make such a fuss about learning to do 'simple housekeeping' tasks on a computer. Well they don't know about IntoShape's DESK do they? You do now!] You might perhaps save yourself money too! More on that another day.

Also, *mañana*, if the Editor is even more forgiving than usual we can look into ways of trading those pattern images made in CUT format (as in Creation 6) with others exported in PCX format (as in DesignaKnit, IntoShape or Bit Knitter). We could add a dash of TIFF formatted imagery scanned from a favourite publication. THIS one tops the list of course. Make that PC and that knitting program earn their keep.

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**Clwyd Technics, Antelope Industrial Estate,
Rhydymwyn, Near Mold, Clwyd CH7 5JH
Telephone Mold (0352) 741751/4 • Fax (0352) 741348**

Kamalini was born in India and, in the family tradition, was educated with a strong scientific background. However, when she was in her early teens her mother insisted that she should also learn 'all the things a girl ought to know'. Included in the 'female skills' were classes in pattern drafting, tailoring and machine embroidery. At the time, Kamalini protested, but looking back, she is very appreciative of this basic grounding and says her mother would have been amazed to see what she is doing now!

THE FIRST STEAMING

Kamalini followed siblings into science and obtained her graduate degree in biochemistry, only giving up science to have a family. She bought her first machine in 1969 and machine knitting remained a hobby until the family moved from Bristol to Philadelphia in 1977. It was only there, on meeting Norma Sweet, a well-known teacher in the USA, that Kamalini's inclinations to finishing fabrics, were affirmed. At this time in England, most of the pattern books said 'do not press' — but Kamalini had been brought up to give fabrics some sort of finishing treatment. In her youth in India, her mother had used what we would call a flat iron, putting a damp cloth on the mainly natural fibre fabrics that were the norm there. She had instilled into her daughter that good finish was an essential part of a project. So, when Kamalini knitted her first garment and removed the curly creased fabric from the machine, she was quite disappointed. She felt she couldn't just sew it up and wear it like that 'it looked as though it had been slept in! Something had to be done — she tried washing it, that made a slight improvement. Then, against most of the things she had read, she decided to iron it — after all she was (at that time) using a natural fibre. Having been brought up with flat irons, a newly acquired steam iron was her pride and joy, so she tried a gentle steaming. It worked, this was the look that Kamalini was trying to get! However, she didn't really feel sure that she was doing quite the right thing until in the USA and Norma Sweet's revelations at a workshop about steaming — not just wool, but virtually any fibre. To Kamalini's surprise 'just about all machine knitters in the USA steamed their fabrics'. Funnily enough, Kamalini reckons that a greater interchange of yarn and information between England and the States is producing new knitters who are unsure of the magic of steam!

TEACHING — THE BEGINNINGS

Kamalini taught her first machine knitting classes whilst in the USA — at Main Line Center of the Arts in Ardmore, Pennsylvania — and found that not only did she need to supply expertise, but knitting machines and yarns to her students! At that time (and I think it's possibly still true) machine

FROM FLAT IRONS TO VIDEOS

via biochemistry!

Kamalini Trentham's story

knitting was much less well-known in America than Britain and knitting machines and other supplies were hard to find. So for the benefit of her students (and herself) she acquired a dealership for all makes of knitting machines and opened a shop which she sold to a former student before moving back to England in 1983. Since her return she has concentrated mainly on teaching, writing and producing video tapes.

SHAPING EXPERIMENTS

Kamalini's science background stood her in good stead — she describes herself as a problem solver who thrives on challenges, admitting some of these challenges are of her own making due to her impatience. Even as a youngster, she remembers looking for shortcuts which would still enable her to produce the standards demanded. She loved a fine finish and well made garments, but baulked at the time traditional methods took to achieve these results. This is how her famous 'Knit, Steam and Cut' methods came into being. Now, they are so much a part of the normal machine knitter's life, that Kamalini doesn't always get the credit she deserves — even we have been guilty, describing one of her finishes in our 'Cut and Sew' supplements as an industry standard!

She describes finishing her first neckbands by backstitching through the open stitches as a labour of love. This was far too slow for her. There had to be another way. Then she thought 'commercial necklines were cut, so why couldn't she cut hers?' So far so good, but what about the finishing, you still had to get the band on to the fabric, there had to be a way of sandwiching the neckline in the band and finishing off in one stage. Then the Belinky — one of the first linkers available to the domestic market, came on to the scene. Kamalini was an eager customer and

painstakingly put the band, then the neckline, then the other edge of the band, stitch by stitch on to the comb. Yes, it could be sewn in one step, but there was still all that time spent fiddling the stitches on to the comb — how else could it be done? She started on a series of experiments, with a 70 year old colleague trying out her different methods, until she had refined the techniques she uses today. Early shaping and finishing was confined to neck shapes, then extended to jacket bands and now she can apply it to many variations, including shaped jacket edges. The *Knit, Steam and Cut* video demonstrates in easy stages the process from tension swatch through cutting to band finishing.

THE VIDEO

I asked Kamalini how the video came into being. She laughed and said it nearly didn't happen! On her return to England — she had fancied turning a long standing ambition, that of orchid growing, into a reality — she quickly became involved with workshops and writing. Having seen her steaming and cutting the neck without sewing and enclosing the raw edge in a band completely finished on the machine, students at a workshop tried to persuade her to write the steps down. However, Kamalini felt it was a method better demonstrated than written. No problem, replied her students, make a video tape. This was an interesting suggestion — Kamalini herself didn't own a video at the time and was surprised to discover there were many more video owners in England than she had imagined. Through a friend of a friend she investigated the possibilities. First of all, she was told, she needed a script. After two weeks of trying to produce one, Kamalini gave up. "I can't do this" — there was no way she could write the script. In spite of his better judgement,

her video producer (and camera man with Kamalini's son a 'grip') agreed to filming a lesson session. His wife, Sandra was roped in to the role of student and obliged with appropriate questions, and appears in the video. Despite the production problems — one camera, the need for front and back shots and the fact that Kamalini never said quite the same thing twice, the video got made. After the editing she was very pleased with the 'story-line' but horrified at seeing herself and without the strong encouragement of her family (including her son who said never again!) and video team, she reckons she might have buried the end result in the back of a cupboard! Happily she didn't and time has proved it to be very popular.

UPDATE

She says they all learnt a lot from that first production and now her videos are made using two cameras at appropriate angles — but they are still done live, she does not and is never likely to work from a script! Other videos available range from a beginners guide to a set of three on the ribber. She also does 'sample' videos with snippets from her teaching ones, so you can assess which one you would like — the cost of the sampler video is fully refundable when you order a teaching video — a neat 'try before you buy' idea. Other Kamalini publications include a series of patterns under the *Designed to Fit and Easy to Knit* heading. Kamalini's very successful Postal Pattern Design Course will soon be available as a workbook.

Of course, Kamalini still teaches, she says despite her many interests — she lists as her hobbies machine knitting, gardening (with orchid growing still a great dream), cooking (anything, she experiments here as well), reading (especially science subjects for which she retains a great interest) and last but not least computing — she thinks her first love is people. She enjoys company, particularly that of her students, who constantly inspire her — new problems to solve — new methods to explore. Kamalini rarely hand writes anything as, she confesses, she has appalling handwriting which even she cannot decipher. So computers are her life-line. Describing herself as a computer enthusiast she uses electronic mail to talk to her son in America every day without taking out a second mortgage for the phone bills!

A very lively minded lady is Kamalini, who, but for a twist of fate might have been an orchid grower or even a restaurant owner — her expertise and enthusiasm have inspired many in the past and hopefully a new generation of knitter to come!

Further details on any of Kamalini's classes, videos and products can be obtained by sending an SAE to Machine Knitting and Design Centre, High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN Tel. 0923 859242.

SPECIAL OFFER

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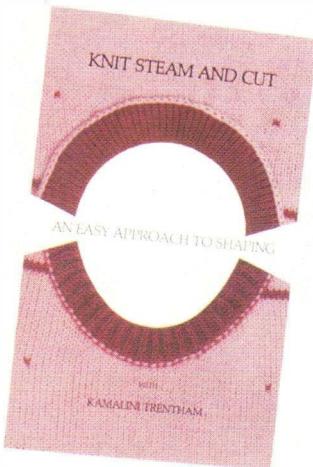
Whilst developing her 'Knit, Steam and Cut' methods of shaping in America Kamalini used a domestic steamer which she brought back to the UK. Kamalini searched for and finally found a source for such steamers in the UK. We at MKT have used one of her steamers for several years and have nothing but praise for its ease of use and effectiveness. Not only can you steam quite quickly after the knitting is removed from the machine, to hasten the relaxation of the fibres (without spoiling the texture), but steam can also be used, safely, to put distortions in the fabric to create certain effects. These changes although permanent at temperatures below that of steam can be reversed if necessary, if the fabric is brought back to the steam temperature.

Note: this is not true of changes due to pressing and/or ironing.

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- 1 A centimetre scale — used to measure a swatch in which a span of 40 stitches and 60 rows has been marked.
- 2 20 stitch or 20 row span (measure



the number of stitches or rows per inch or per centimetre depending on gauge used).

- 3 40 stitch or 40 row span (as 2).
- 4 60 stitch or 60 row span (as 2).

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2. KNIT, STEAM AND CUT VIDEO

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We are offering the KNIT, STEAM AND CUT VIDEO at the special price of £33.75 (inclusive of £1.50 p&p) — a saving of £2.30 on the normal mail order price.

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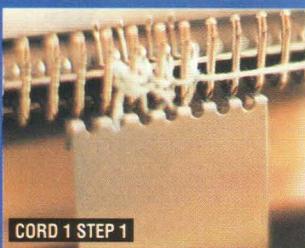
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Step by Step

TO CORD MAKING



CORD 1 STEP 1



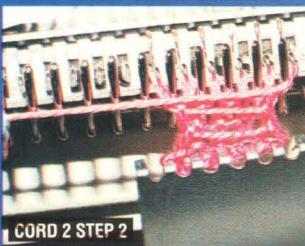
CORD 1 STEP 2



CORD 1 STEP 3



CORD 2 STEP 1

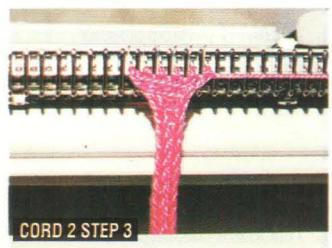


CORD 2 STEP 2

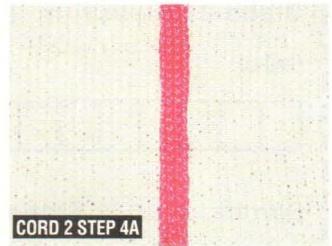
Cord making used to be included in most machine manuals, but from a few queries we've had recently, it seems that this is not necessarily the case these days. So here are some quick and easy ways of making cords — choose the one that is most appropriate to your project.

CORD 1

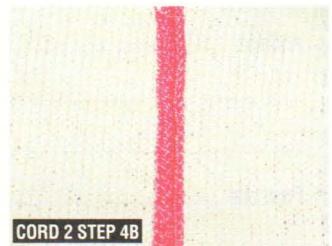
Step 1 One of the absolutely simplest ways of making a cord is letting the yarn do the work for you! Cast on 2 to 4 stitches by hand ('e' wrap). Set tension one to two whole numbers tighter than you would use for stocking stitch. Pull the needles out to HP (carriage set so that they will knit) on the next two rows and then hang a claw weight. **Step 2** Just carry on knitting — the yarn with weight on will curl at each edge — move the weight up as required (i.e. when it hits the floor!). **Step 3** The finished cord is quite round — don't press it flat though! This cord can be used for threading lace holes (see Adapt-a-Pattern on page 64), plaited to form a variety of trims, or even appliquéd down to form a surface decoration.



CORD 2 STEP 3



CORD 2 STEP 4A



CORD 2 STEP 4B

CORD 2

This is the round cord that most machine knitters are familiar with.

Step 1 Cast on and hang weight as given for cord 1. Set carriage to knit in one direction and slip (slip part, empty or even circular setting depending on your machine) in one direction and knit in the other — we show the setting on a Brother carriage.

Step 2 As you can see, the slip rows form a straight strand of knitting at the back. I set the tension one to three whole numbers tighter than stocking stitch to compensate for this extra thread.

Step 3 You can see that as the knitting progresses the strip actually forms a tube. **Step 4** The cord is neat and the circle 'permanent' from both right (4A) and wrong (4B) sides.

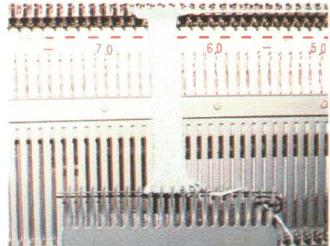
This cord can be made wider than the first one if desired — up to 10 or even 12 stitches — when it can be used as a belt.

CORD 3

This requires a ribbing attachment and can be made in a variety of widths. The wider variations make it very suitable for a flat belt which could carry a buckle; the narrow ones can be used as the pre-



CORD 3 STEP 1



CORD 3 STEP 2



CORD 3 STEP 3

CORD 4

This is the twisted cord that has many uses, from ties to trimming. It is simply made in the same yarns as you knitted with. Strand as desired — but keep in mind that your final cord will be four times as thick!

Step 1 Cut lengths of yarn four times the finished length you need. Fold in half and knot the unlooped end. Hook the looped end on to something stable — as you can see, for short lengths I use the sinker gates — but make sure you don't pull on them! Put a pen, pencil or something similar at the knotted end and twist, keeping the yarn taut.

Step 2 When the yarn is well twisted, hang a small weight (I find the smallest ribber weights ideal) at the centre of the taut twisted thread. Slip the folded loop end on to your pen or pencil and allow the weight to spin.

Step 3 When the weight has stopped spinning the cord is made and will not untwist when the weight is removed. As you can see, our twisted cord has been made up of different colours. Try adding a little lurex into your main yarn and use the cord to make an appliquéd trim for an evening look.



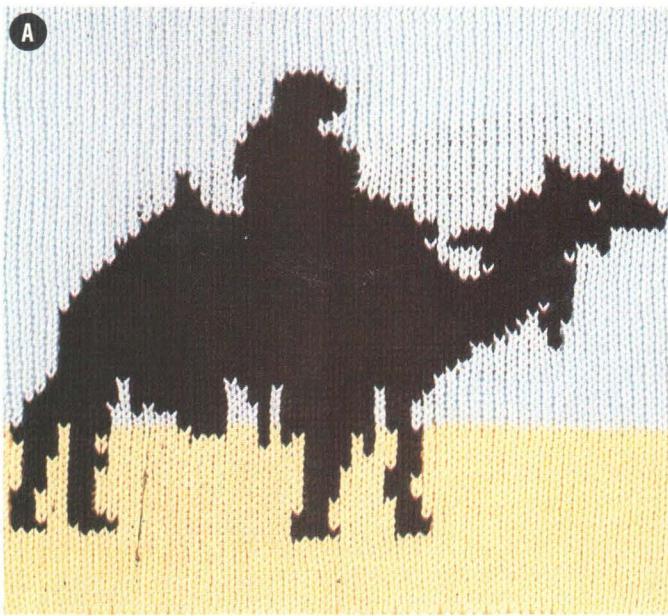
CORD 4 STEP 1



CORD 4 STEP 2



CORD 4 STEP 3



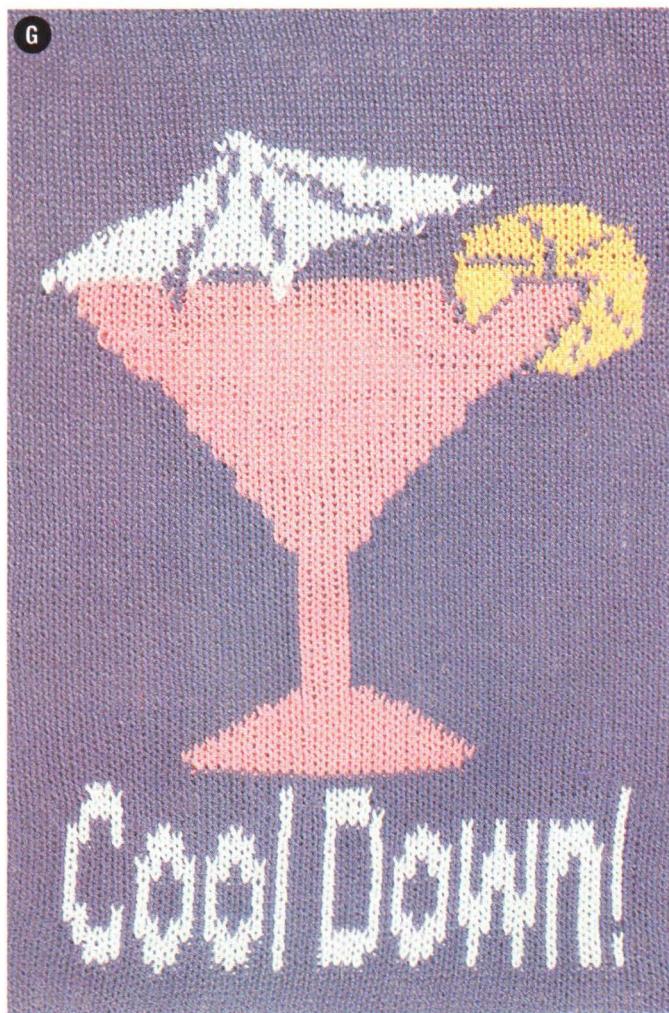
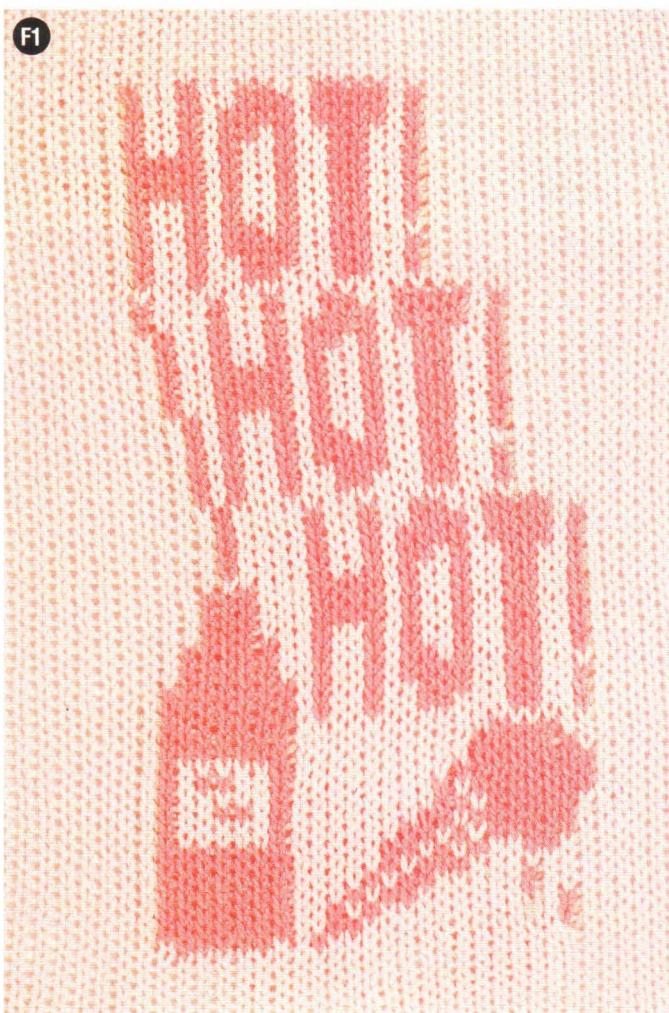
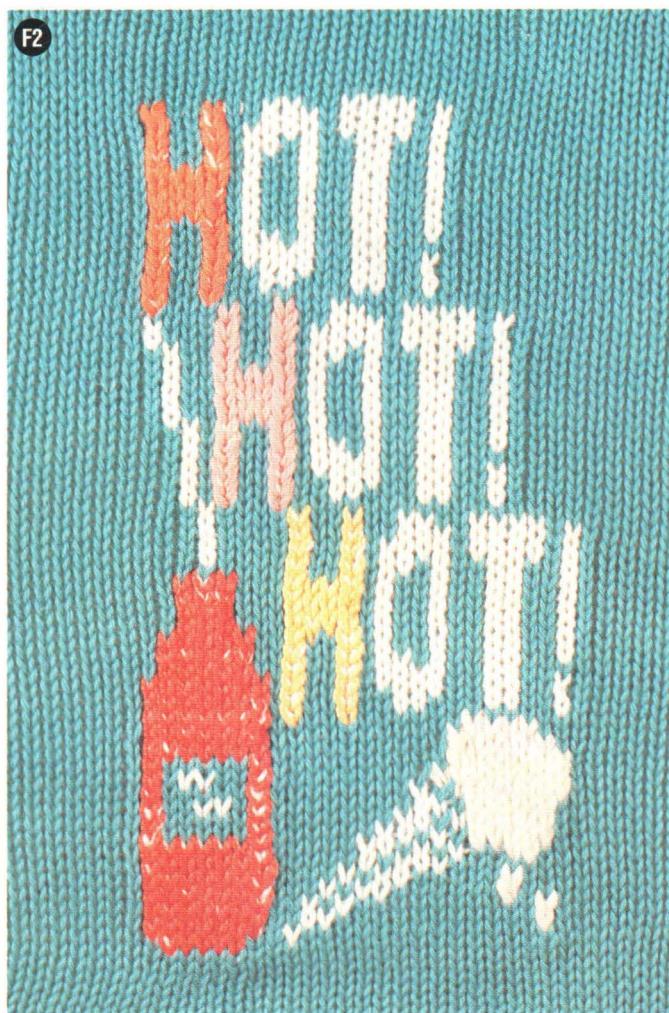
Stitch Pattern Library

18

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

With casual tops and holiday fun in mind, we have a selection of motifs and slogans for you this month. Some are quite small and can be worked as single motifs on 24 stitch punchcard machines, whilst others are much larger and colourful. The larger designs could be worked on an electronic machine as a motif, adding in additional colours later as Swiss darned or even painting sections. However, you could also use them on any other model by working in intarsia. Alternatively, they can be worked manually or even used as the basis for a Swiss darned motif on a plain garment. So take your choice, from holiday destinations to cocktails, mice to camels — there's a fun motif here for all ages!





DESERT SILHOUETTE

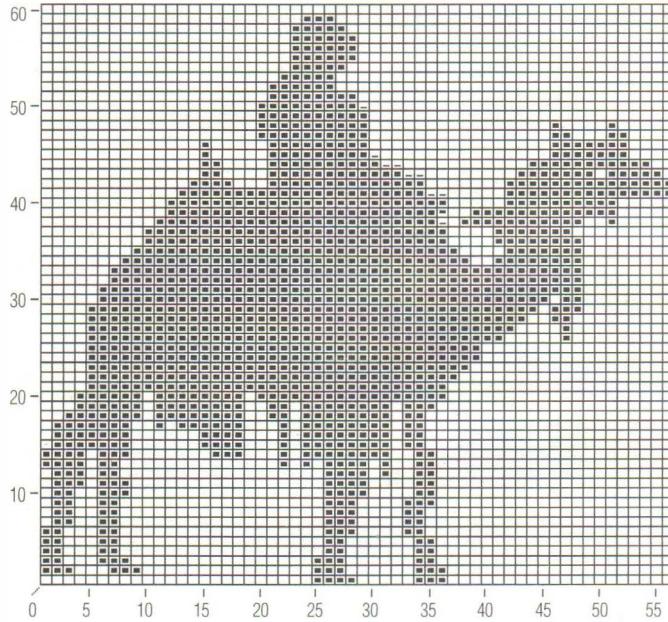
Pattern A: 56 stitches x 60 rows

Worked as a single motif on an electronic machine, the silhouette was emphasised by a change of background colour thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Yellow	—	st st	From welt upwards
Yellow	Black	Fair Isle	14
Pale Blue	Black	Fair Isle	to end of motif

Continue in st st and Pale Blue.

Suitable Adaptation: Alternatively, this design could also be worked as a single motif and further details added, either during the knitting or Swiss darned on later. For instance, the figure on the camel could be in another colour, his robes extending on to the camel's back. A gold trim roughly saddle shaped could be added from the figure down to below the camel's belly (I nearly said tummy, but isn't that what the humps are?).

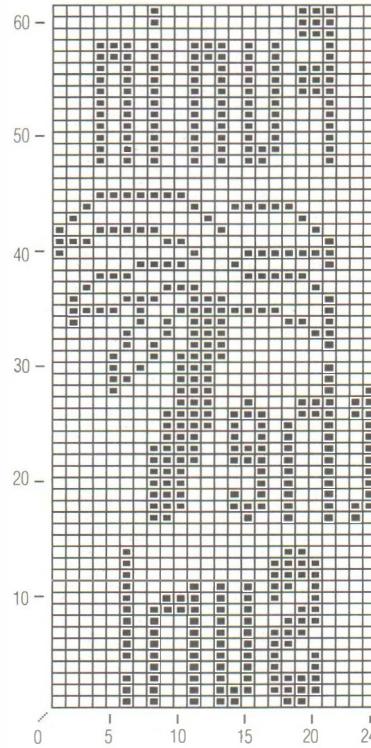


THE LONE PALM TREE

Pattern C: 24 stitches x 61 rows

Suitable for working as a single motif on 24 stitch punchcard machines, it can also be worked as a motif on larger systems — 30 or 40 stitch repeats for instance. Changing colours throughout the motif is optional, we worked thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Aran	Rose Pink	Fair Isle	14
Aran	—	st st	2
Aran	Green	Fair Isle	29
Aran	—	st st	2
	Denim	Fair Isle	14



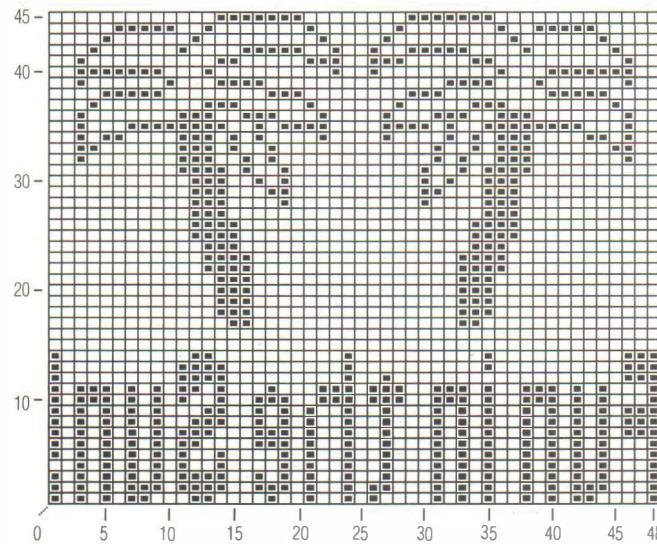
DESERT ISLAND

Pattern B: 48 stitches x 45 rows

This version is designed for electronic machines or intarsia knitting. The change of colours gives potential for a bright fun look. Colours were used and changed as follows: Commence in Aran st st. Set machine for single motif and continue:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Aran	Rose Pink	Fair Isle	14
Aran	—	st st	2
Aran	Jade	Fair Isle	4
Pale Blue	Jade	Fair Isle	25

Continue in Pale Blue st st.

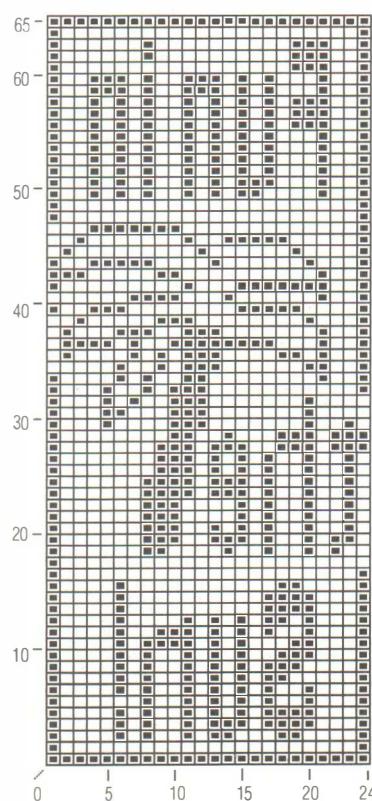


FRAMED PALM TREE

Pattern D: 24 stitches x 65 rows

Suitable for working as a single motif on 24 stitch punchcard or larger repeating systems. Keeping the colours simple and bold gives a bright dramatic touch to this motif. We worked in Rose Pink and Black.

Suitable Adaptation: Try punching the card negatively (electronic users need to negatively mark as if you use the negative button you'll simply reverse the colours either side of the motif as well). That way you'll have a block of contrast like an appliqué motif effect.



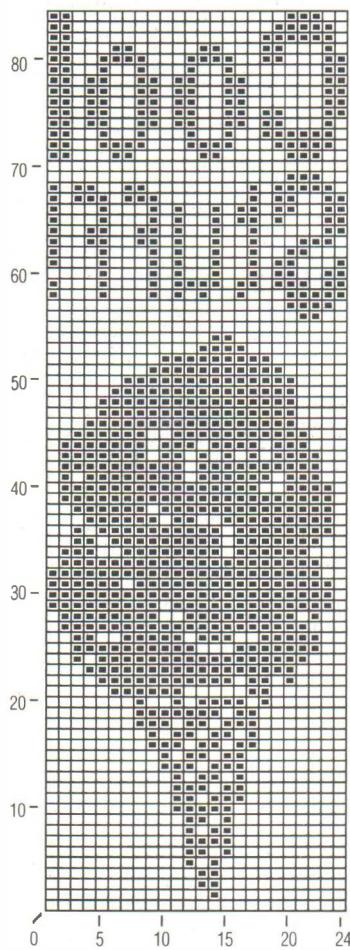
COOL STUFF!

Pattern E: 24 stitches x 84 rows

Suitable for working as a single motif on 24 stitch and larger repeating systems. Of course, the lettering can be omitted or used on other motifs and patterns.

We changed colours throughout the motif thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Denim	Aran	Fair Isle	20
Denim	Rose Pink	Fair Isle	34
Denim	—	st st	1
Denim	Pale Blue	Fair Isle	14
Denim	—	st st	1
Denim	Pale Pink	Fair Isle	14



HOT, HOT, HOT!

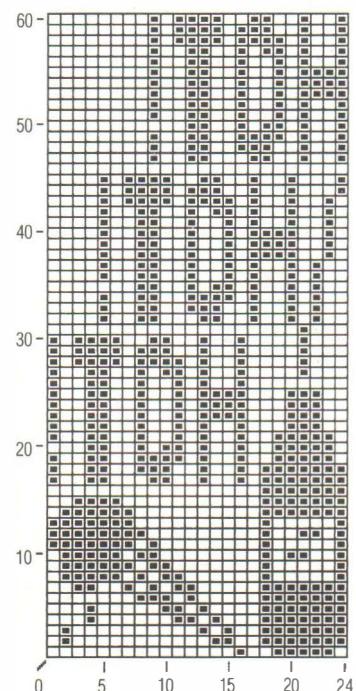
Pattern F: 24 stitches x 60 rows

Suitable for working as a single motif on 24 stitch or larger repeating systems. Also suitable for working in intarsia.

Pattern F1: Worked as a simple single motif using Rose Pink on Pale Pink.

Pattern F2: Worked as a single motif using Jade and Aran then areas were Swiss darned as follows:

Top 'H' Orange; Middle 'H' Brick; Bottom 'H' Yellow; Bottle Red; Ice cream and melted drops Peach.



COCKTAIL HOUR

Pattern G: 51 stitches x 100 rows

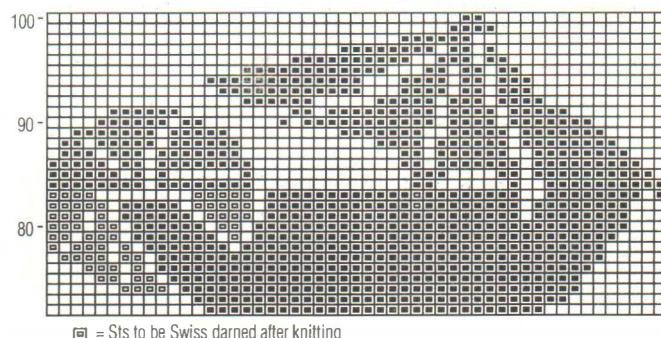
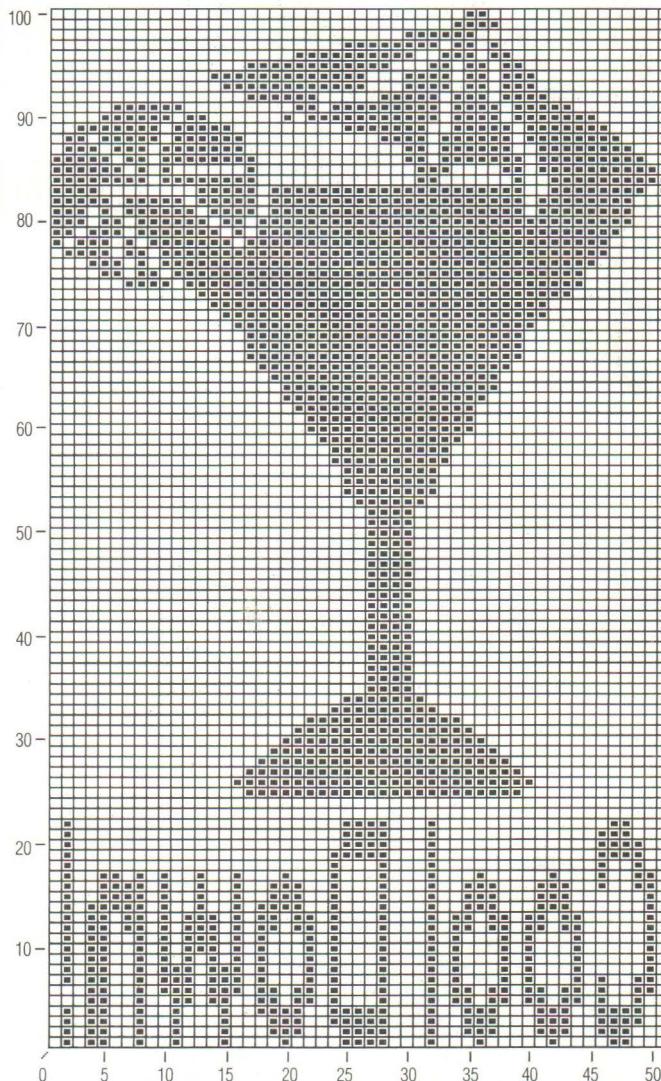
Suitable for electronics which can work over 50 stitches or more. Alternatively, suitable as intarsia or Swiss darned motif.

We knitted thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Denim	Pale Blue	Fair Isle	22
Denim	—	st st	2
Denim	Rose pink	Fair Isle	61
Denim	Yellow and Pale Blue*	Fair Isle	16

Note at * colours were changed in feeder 2/B whilst knitting. Once the stitches for the umbrella were past, yarn was changed in feeder 2/B from Pale Blue to Yellow. On the next row, once the fruit slice stitches had been knitted, yarn in feeder 2/B was changed from Yellow to Pale Blue. Working in this way meant that only the lower section of the fruit slice and a couple of stitches to continue the spokes of the umbrella needed to be Swiss darned after knitting — as shown in the Swiss darning guide diagram.

Suitable Adaptation: If working in intarsia, then the glass could be outlined in one colour and partially filled with another, as though some of the contents had been consumed. The umbrella could have contrasting spokes if desired. Experiment with some coloured crayons on the design chart to see which effects you like.



SURFING

Pattern H: 60 stitches x 90 rows

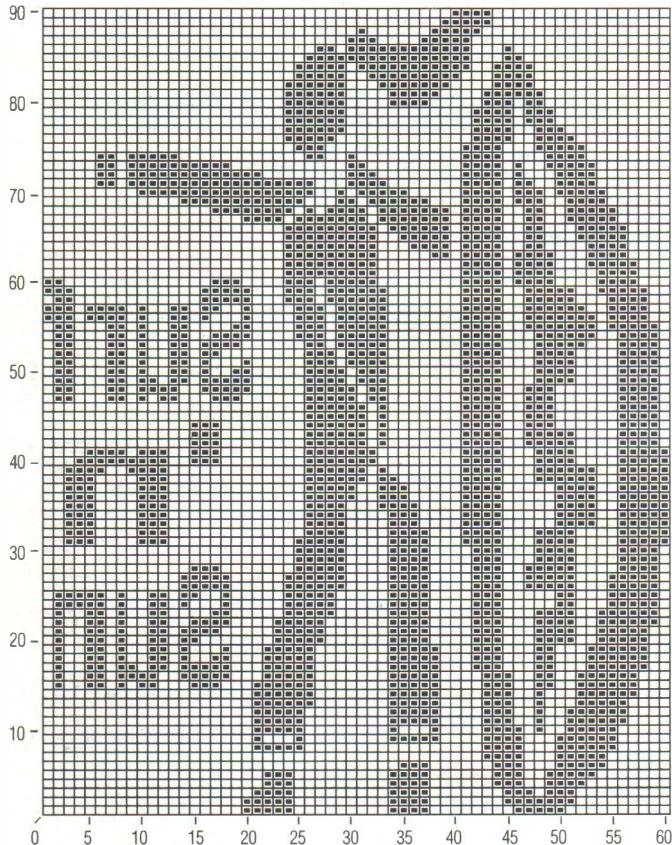
Suitable for working on an electronic machine or by intarsia on other models. Part of motif suitable for 24 stitch punchcard machines as a single motif.

We worked a single motif in Pale Pink on Denim. After completion Jones Tones fabric paints were used to paint the girl's hair and body and outline of surfboard. The knitting provided an excellent 'stencil' for painting.

Suitable Adaptations:

1. If working in intarsia then the surfboard outline could be a different colour to its centre panel and the girl's body and the lettering coloured as desired.

2. 'Surf 'n' Sun' could be worked as a single motif on 24 stitch punchcard machines if desired, perhaps selecting an alternative 24 stitch picture motif to accompany the phrase.



SMALL PARROT

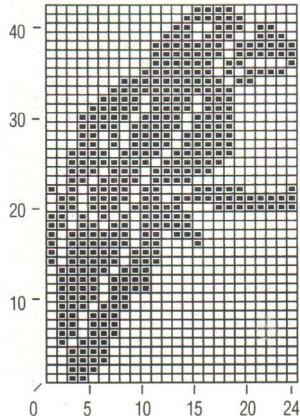
Pattern I: 24 stitches x 42 rows

Suitable for a repeating pattern on 24 stitch punchcard machines and as given, as a single motif on larger repeating systems. If a repeating pattern is required on larger repeat systems, then simply add stitches to the branch at either side, thus spacing out the parrots further.

Pattern I1: Worked as a single motif with a Denim coloured parrot on Pale pink. The beak was later Swiss darned in Yellow.

Pattern I2: Worked as a border changing colours thus:

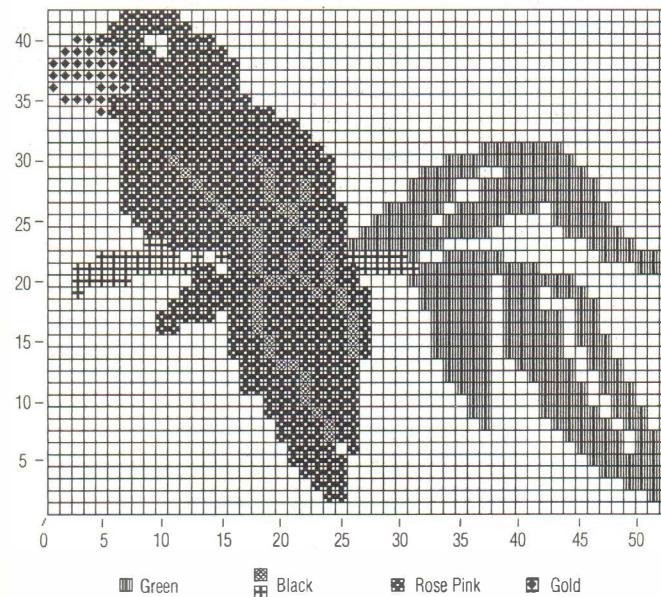
Feeder 1/A	Feeder 2/B	Pattern	Rows
Green	Pale Pink	Fair Isle	8
Green	Rose Pink	Fair Isle	13
Pale Blue	Rose Pink	Fair Isle	19



LARGE PARROT

Pattern J: 52 stitches x 42 rows

Worked entirely as an intarsia design, so that lots of colours could be used. Colours used given on the intarsia chart.



DANDY MOUSE

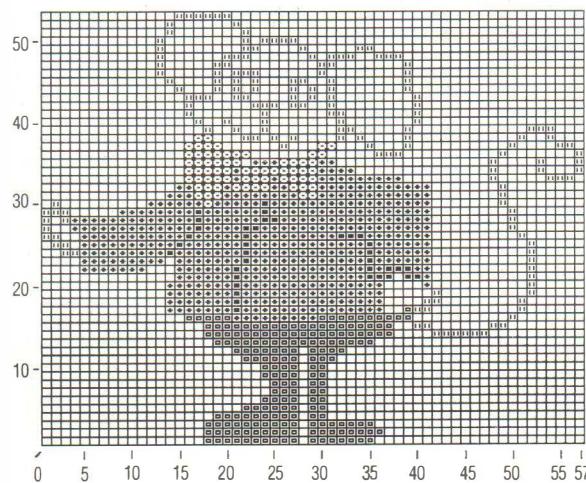
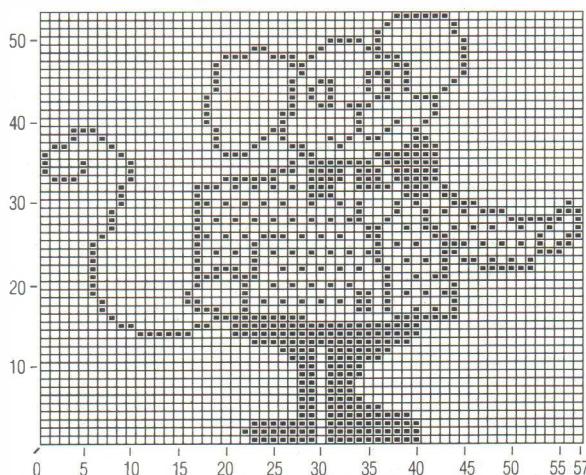
Pattern K: 57 stitches x 53 rows

We worked two slightly different versions. The second version was amended to make intarsia knitting simpler.

Pattern K1: Worked as a single motif on electronic machines. The spots on the jacket reduce the float length. We used Aran and Rose Pink.

Pattern K2: Worked as intarsia using colours thus:

White background; trousers Denim; jacket Pale Blue; bow tie Yellow; face, ears, tail and hands Rose Pink.



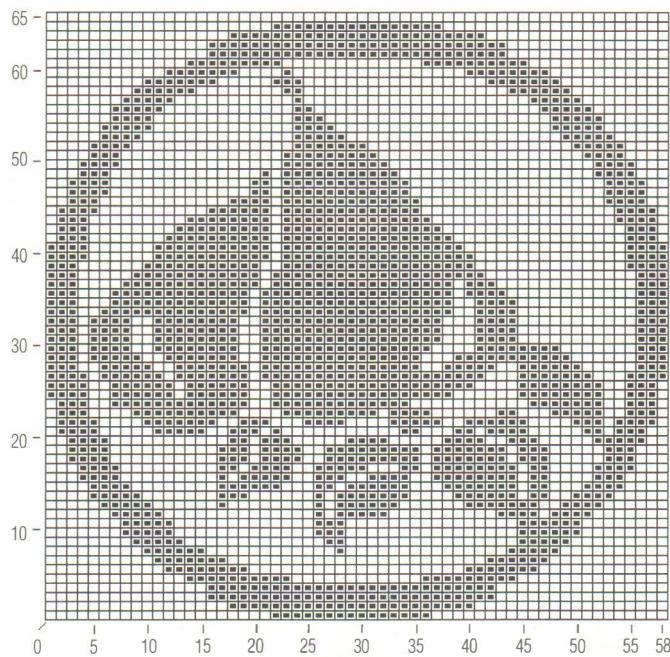
MELLOW FRUITFULNESS (PEARS)

Pattern L: 58 stitches x 64 rows

Suitable for electronic machines which can work the design as a single motif. Alternatively, suitable for any machine if worked in intarsia.

Pattern L1: Worked as a single motif using Pale Pink and Green.

Pattern L2: Knitted as a single motif using Aran on Pale Blue, the motif was then painted over. We used shades of Gold/Peach for the pears; shaded Green for the leaves and finally painted the motif frame in shades from Peach to Apricot Pink.

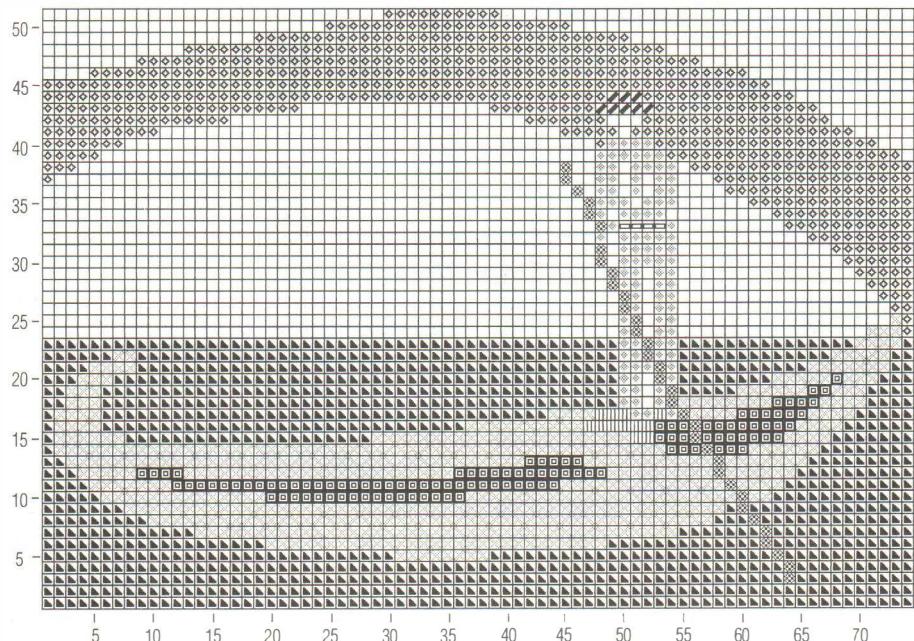


VENICE

Pattern M: 74 stitches x 51 rows

Only suitable as an intarsia design. We worked in colours as given on the intarsia chart, but there is plenty of scope to amend or even add to these as desired.

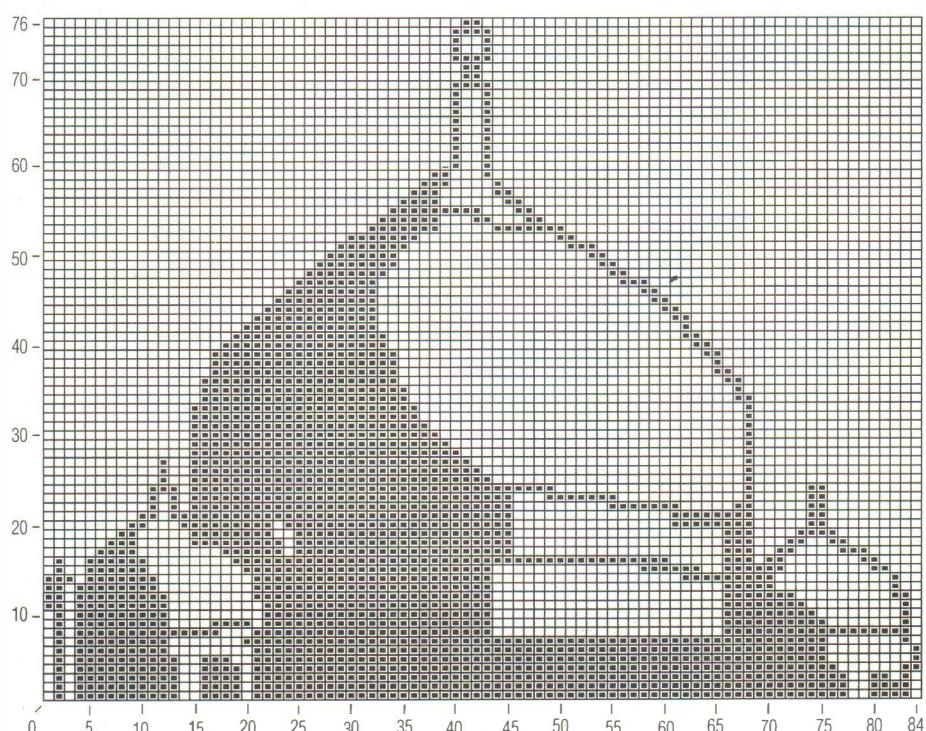
- | | |
|--|---|
| <input checked="" type="checkbox"/> Denim (or Black) | <input checked="" type="checkbox"/> DK Gold |
| <input checked="" type="checkbox"/> Red | <input checked="" type="checkbox"/> Black |
| <input checked="" type="checkbox"/> Navy | |
|
 | |
| <input checked="" type="checkbox"/> Yellow | |
| <input checked="" type="checkbox"/> Black | |
| <input checked="" type="checkbox"/> Aran | |

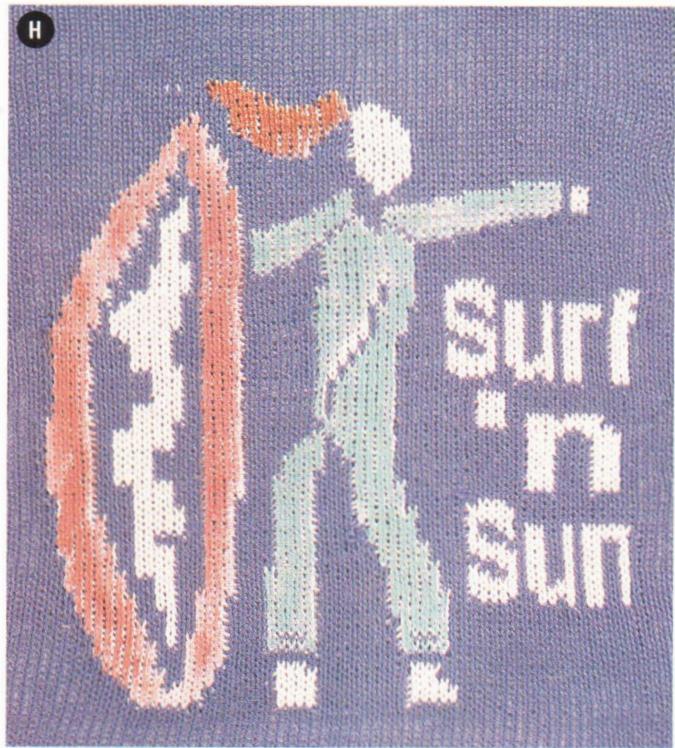


EASTERN SKYLINE

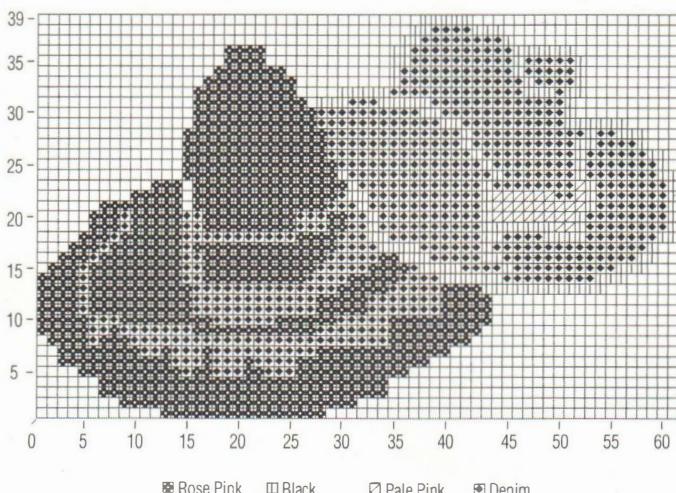
Pattern N: 84 stitches x 76 rows

Can be worked as a single motif on an electronic machine, or as an intarsia design. We worked the bold contrast stitches in Black and White, however there are many further colourings which could change the atmosphere of the design. Try a Black background with a Silver, Gold or Copper lurex yarn for the motif for an evening look. Suggest the time of day by working on any shade from Pale Blue through to Pink, Peach or Gold to suggest sunset or dawn!



H**COWBOY HATS****Pattern 0:** 61 stitches x 39 rows

Reminiscent of holidays spent in the USA or South America — depending on the colouring you choose, the hats remind you of different parts of the world! The colours we used are shown on the intarsia chart.

**I****YARNS USED**

We used a selection of Bramwell's Savannah Cotton Yarns:

Sky, Denim, Rose, Pink, Olive, Aran and Yellow.

In case of difficulty contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side,
Metcalf Drive, Altham, Accrington, Lancs BB5 5TU**I2**

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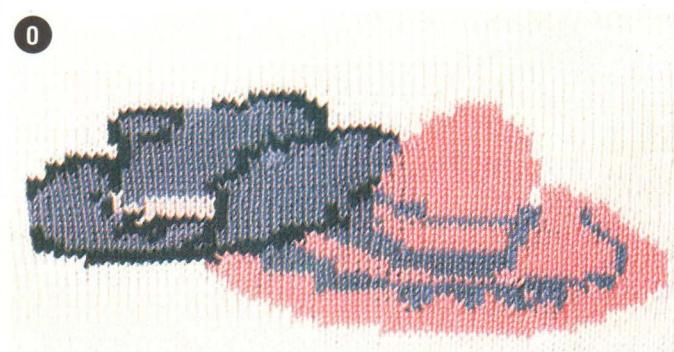
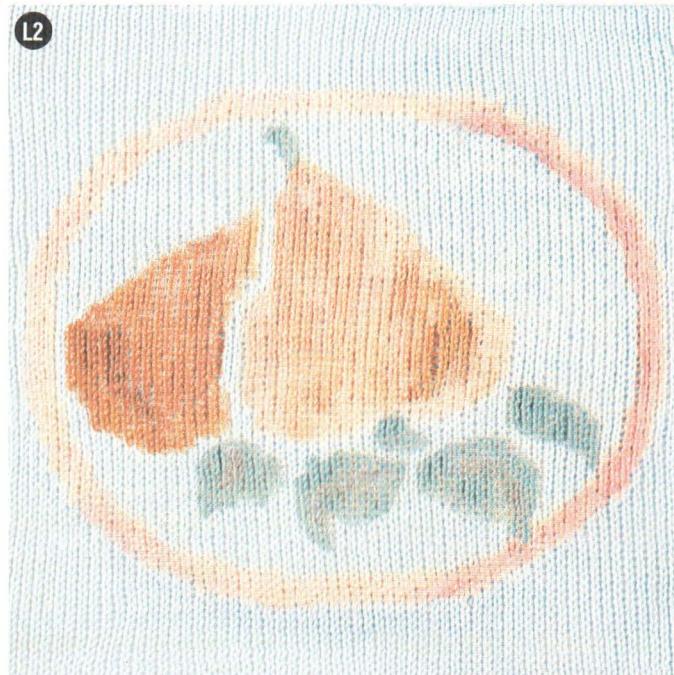
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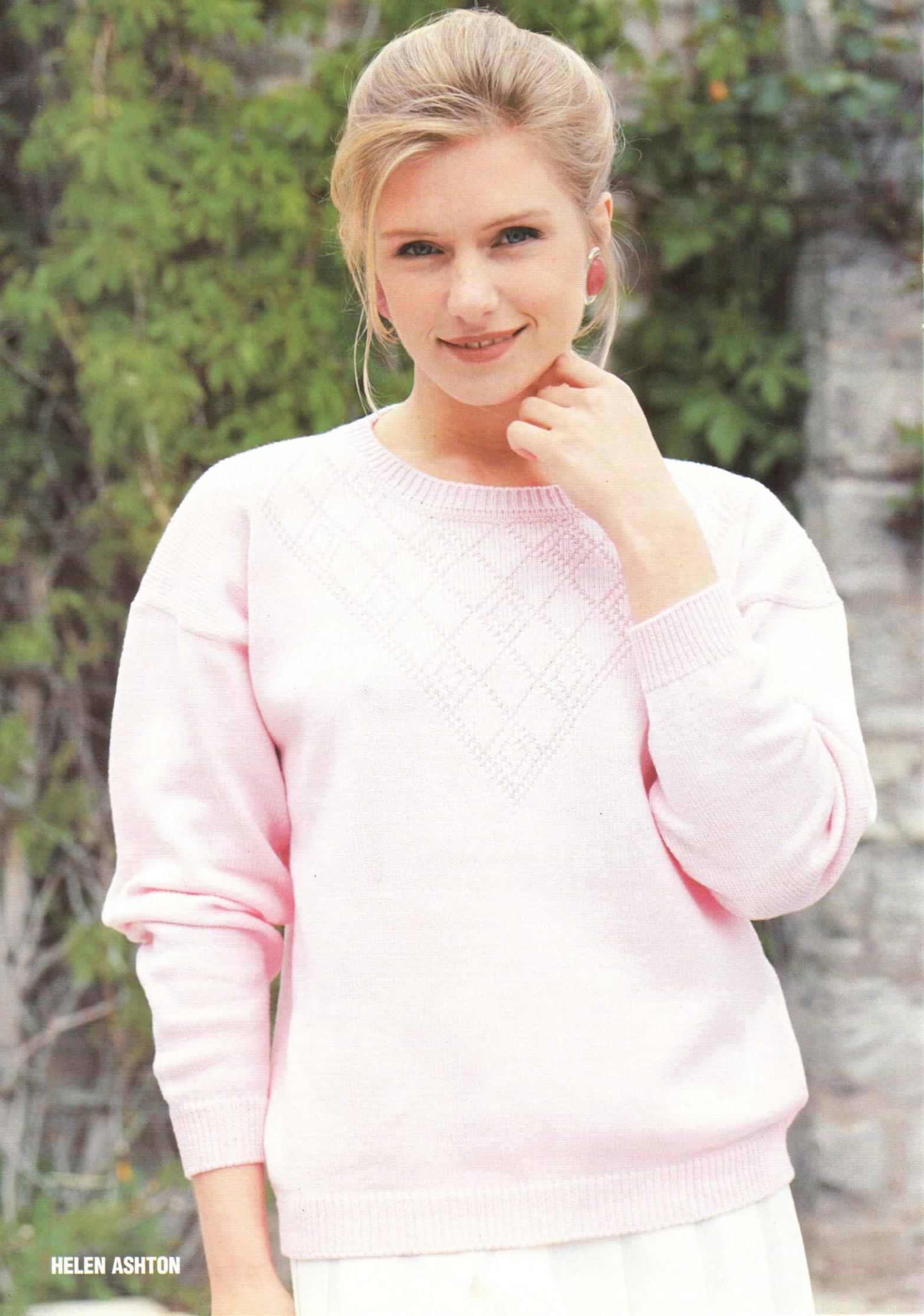
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HELEN ASHTON



HELEN ASHTON

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 99[104:109:
114:119]cm.
Length 61[61.5:61.5:63.5:64.5]cm.
Sleeve seam 48cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah 4 ply Cotton.
1[1:2:2:2] x 500g cone in MC.

MAIN TENSION

32 sts and 45 rows to 10cm measured
over st st (tension dial approx 6).
Note: Work a st st tension swatch using
main carr and using garter carr as set-
tings required for each may vary slightly.
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

MYLAR SHEET

Mark mylar sheet (on page 42) or
program patt before starting to knit.

PATTERN NOTE

Use double length button.
Selector switch to single motif.
First row of patt 1
Last row of patt 69
First stitch 1
Last stitch 137
Single motif to be worked over centre
137 sts.

BACK

With RB in position set machine for
1x1 rib. Push 78[82:86:90:94]Ns at L
and 79[83:87:91:95]Ns at R of centre
'O' on MB and corresponding Ns on
RB to WP. Arrange Ns for 1x1 rib. CAR.
Using MC, cast on and K3 tubular rows.
Using MT-4/MT-4, K24 rows.
RC000 157[165:173:181:189]sts.
Using MT, K until RC shows 118[124:
124:130:136]. Input single motif patt (see
pattnote). Change to garter carriage. Set
garter carr to K 138 rows of patt. RC
256[262:262:268:274]. At the same
time place a marker at each edge when
RC shows 156.

SHAPE NECK AND SHOULDERS
Change to main carr. Set carr for HP.

Lady's Garter Stitch Yoked Top

MACHINES: These instructions are written for standard gauge electronic machines with ribber and garter carriage

YARN: Bramwell Savannah 4 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Pink (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU



Push 111[115:119:123:127]Ns at oppo-
site side to carr to HP. WK over rem
46[50:54:58:62]sts. CAL. Push
46[50:54:58:62]Ns nearest carr to UWP
and WK. Set carr so HP Ns will K and
WK over rem 65 sts.

FRONT

Work as given for back until RC shows
220[226:226:232:238].

SHAPE NECK

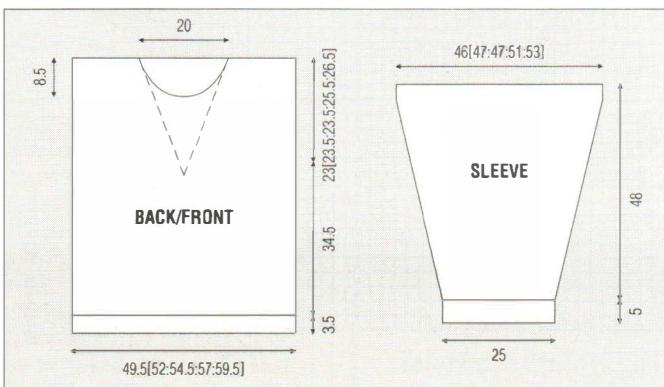
Note patt row. Using nylon cord, K15
Ns at R and all Ns at L of centre 'O' by
hand taking Ns down to NWP. Continue
in garter st patt and K1 row. Dec 1 st at

neck edge on next and every foll alt row
18 times in all.

SHAPE SHOULDER

Change to main carr and WK over rem
46[50:54:58:62]sts.

Main CAR-unravel nylon cord over 29
sts nearest carr (15 at R and 14 at L of
centre 'O') bringing Ns down to WP. WK.
Garter carr at L. Reset patt to noted row.
Unravel nylon cord over rem 60[64:68:
72:76]sts bringing Ns down to WP.
Reset RC at 220[226:226:232:238] and
work L side to correspond with R.
Unravel nylon cord over rem sts bring-
ing Ns down to WP and WK.



SLEEVES

With RB in position set machine for 1x1
rib. Push 79 Ns on MB and corresponding
Ns on RB to WP. Arrange Ns for 1x1 rib.
CAR. Using MC, cast on and K3 tubular
rows. Using MT-4•/MT-4•, K4 rows.
Using MT-4/MT-4, K24 rows.
Transfer sts to MB. Inc 1 st. 80 sts.
RC000 Using MT, K4[4:4:3:3] rows.
Inc 1 st at each edge of next and every
foll 5th[5th:4th:4th] row 12[36:36:
15:35] times in all. K5[0:0:4:4] rows.
Inc 1 st at each edge of next and every
foll 6th[0:0:4th:4th] row 20[0:0:25:9]
times in all. 144[152:152:160:168]sts.
K until RC shows 184[184:190:190:190]
and WK.

JOIN SHOULDER SEAM

Push 46[50:54:58:62]Ns to WP. With
right sides facing, pick up sts from one
shoulder seam from below WY and
hang evenly on to Ns. Push sts behind
latches. With wrong side facing, pick
up sts from below WY on correspond-
ing shoulder seam and hang evenly on
to same Ns in N hooks. Pull one set of
sts manually through the other. Cast off
loosely.

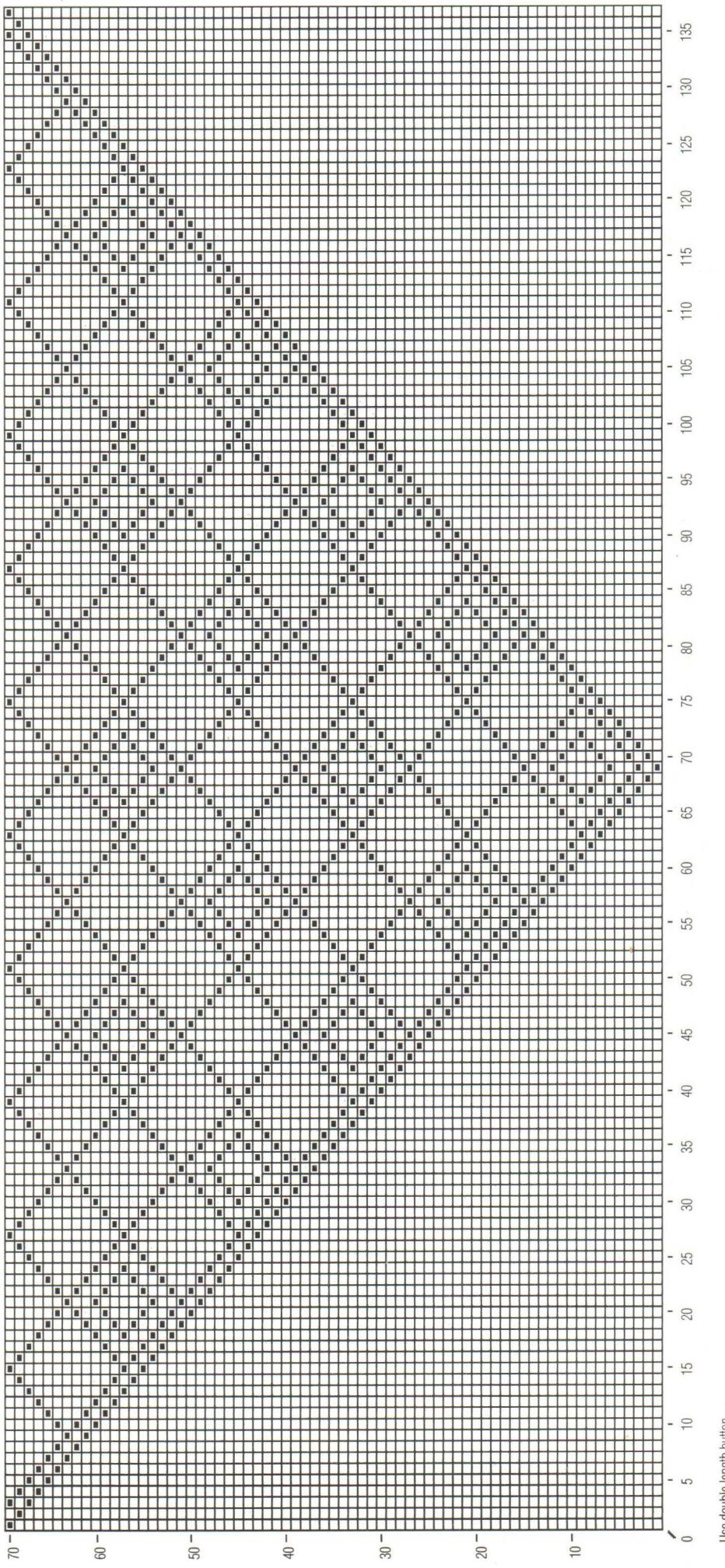
NECKBAND

With RB in position set machine for
1x1 rib. Push 154 Ns on MB and cor-
responding Ns on RB to WP. Arrange
Ns for 1x1 rib. CAR. Using MC, cast on
and K3 tubular rows. Using MT-
4••/MT-4••, K2 rows. Using MT-
2•/MT-2•, K4 rows. Using MT-4/MT-
4, K4 rows. Using MT-3••/MT-3••,
K1 row. Transfer sts to MB. With right
side facing, pick up 30 sts from side of
front neck, 29 sts from below WY at
centre front, 30 sts from side front neck
and 65 sts from below WY at back neck
and hang evenly on to Ns. Using MC
and MT, K3 rows and WK.

TO MAKE UP

Block and lightly steam pieces to cor-
rect measurements. Join second shoul-
der seam as given for first. Set in sleeves
by pushing 144[152:152:160:168]Ns
to WP. With right side facing, pick up
armhole edge between markers, shoul-
der seam to centre 'O' and hang evenly
on to Ns, slipping sts behind latches.
With wrong side facing, pick up top
sleeve below WY and hang evenly along
the row into N hooks. Pull one set of
sts through the other. Using MT+3, K1
row and cast off loosely. Repeat with other
sleeve.

Join neckband seam. Finish neckband
by backstitching through last row worked
in MC. Join side and sleeve seams.

**SIZES**

To suit chest 97[101:107:112:118]cm.
Finished measurement 109[114:120:
124:128]cm.
Length 70.5[71.5:72:73:74]cm.
Sleeve seam 52cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Kiwi 4 ply Acrylic
1 x 500g cone in MC.

MAIN TENSION

29 sts and 39 rows to 10cm measured
over st st (tension dial approx 7•).
Tension must be matched exactly before
starting garment.
Check tension (in st st) on both main
and garter carriage as TD numbers may
vary between them.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

MYLAR/PUNCHCARD PATTERN

Original worked using an electronic
machine. Mark mylar sheet or program
patt before starting to knit.

Punchcard machines: Alternative
motif given for punchcard machines.
Punch card before starting to knit.

PATTERN NOTE**ELECTRONIC MACHINES**

Use double length button. Set machine
for single motif over centre 65 sts of knitt-
ing commencing on N 32 L and ending
N 33 R of centre 'O'.

PUNCHCARD MACHINES

You do not need to use elongate button,
pattern is given full height.

Motif given is much smaller than elec-
tronic version. You have several options
for patterning over centre 24 sts (N 12
L to N 12 R of centre 'O'):

1. Use as single motif, commencing
patt when RC shows 106.
2. Use as single motif, but working two
repeats (high) for a longer, slightly more
dramatic design. In this case, com-
mence motif when RC shows 80.
Note patterning and placement instruc-
tions in patt given for electronic machines,
so be sure to note new placement rows
as above for a central motif.

BACK

With RB in position set machine for

Man's Diamond Garter Stitch Trimmed Sweater

Illustrated on page 39

MACHINES: These instructions are written for standard gauge electronic (or punchcard if smaller alternative motif used) machines with ribber and garter carriage

YARN: Kiwi 4 ply Acrylic

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Glacier Green Shade 3323 (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Kiwi Wools, Rebecca Mills, 32 Rebecca Street, Bradford



garter carr. Program patt (see patt note) and work one complete single motif. At the same time when RC shows 152 place a marker at each edge. When motif complete RC shows 196. Change to main carr and st st and K until RC shows 220[222:226:230:232].

SHAPE NECK

Set carr for HP. Push all Ns to L and 19 Ns to R of centre 'O' to WP. Cont over rem sts at R for first side. K1 row. Push 1 N nearest carr to HP on next and every foll alt row 15 times in all. 45[49:52:56:59] sts. K until RC shows 254[256:260:264:266] and cast off. CAL Push 60[64:67:71:74] Ns nearest carr to UWP. Reset RC at 220[222:226:230:232] and work L side to correspond with R.

Set carr so HP Ns will K. Push 5 Ns at either side of rem 67 sts to WP and pick up 5 sts from each side neck (i.e. 5L and 5R). WK over rem 77 sts.

SLEEVES

With RB in position set machine for

1x1 rib. Push 79 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. Inc 1 st. 80 sts. K4[3:3:3:3] rows. Inc 1 st at each end of next and every foll 5th[4th:4th:4th:4th] row 36[20:22:43:45] times in all. 152[120:124:166:170] sts. K0[4:4:0:0] rows. Inc 1 st at each end of next and every foll 5th row 0[18:18:0:0] times in all. 152[156:160:166:170] sts. K until RC shows 182, place a marker at centre 'O' and WK.

JOIN SHOULDER SEAM

Push 45[49:52:56:59] Ns to WP. With right side facing, pick up sts from below WY at shoulder and hang evenly on to Ns. Push Ns forward so sts slip behind latches. With wrong side facing, pick up sts from below WY on corresponding shoulder and hang on to Ns, ensuring sts remain in N hooks. Manually K one set of sts through the other. Cast off loosely.

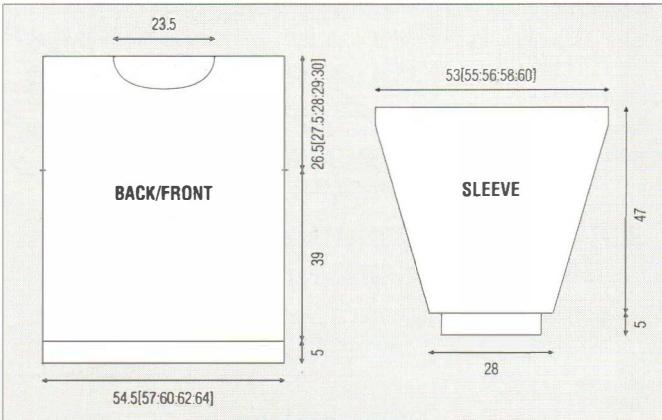
NECKBAND

Push 144 Ns to WP. With right side facing, pick up 67 sts below WY at back neck and 77 sts below WY at front neck

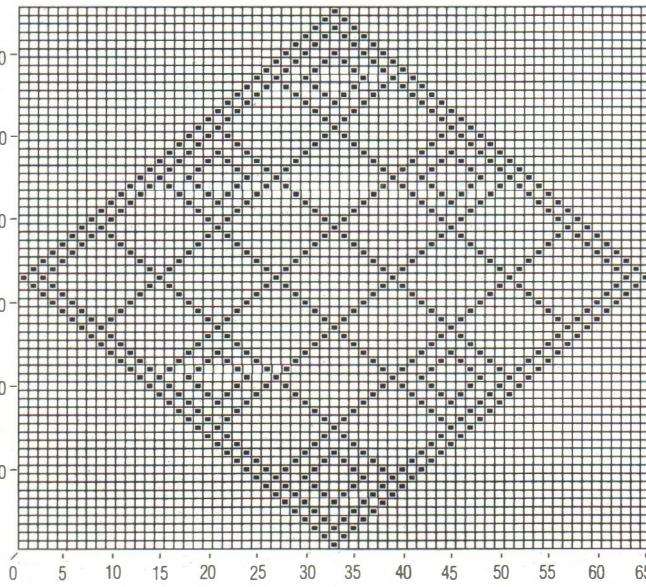
and hang evenly along the row. Remove WY. With RB in position, transfer sts for 1x1 rib. Drop RB, hang comb and weight evenly. Return RB to WP. Using MC and T4•/4•, K4 rows. Using T4/4 K4 rows. Using T3••/T3••, K4 rows. Using T3•/T3•, K4 rows. Using T3/3, K4 rows. Using T3•/T3•, K4 rows. Using T3••/T3••, K4 rows. Using T4/4, K4 rows. Using T4•/T4•, K4 rows. Transfer sts to MB. Using MT, K3 rows and WK.

TO MAKE UP

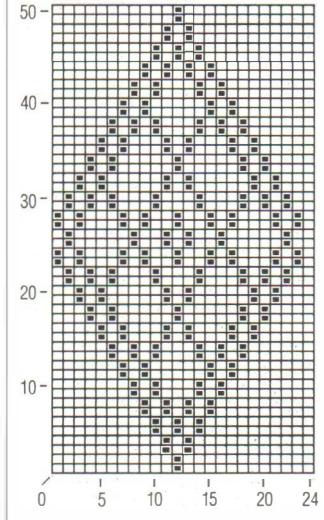
Block and lightly steam pieces to correct measurements. Join second shoulder seam as given for first. Set in sleeves by pushing 152[156:160:166:170] Ns to WP. With right side facing, pick up armhole edge between markers and hang evenly along the row. With wrong side facing, pick up sts from below WY at sleeve top and hang evenly on to same Ns. Push Ns forward and using MC and MT+2, K1 row. Cast off loosely. Join neckband seam. Turn band on to right side and finish by backstitching through last row worked in MC. Join side and sleeve seams.



ELECTRONIC PATTERN



PUNCHCARD



FRONT

Work as given for back until RC shows 66 (punchcard machines see patt note). Remove main carr and replace with

Many readers will have seen and admired Kate Arklay's timeless classics on her stand at knitting shows. The feature that makes them stand out is the detailing — decorative seam lines and artfully positioned patterning. Kate shares some of her detailing techniques in the first part of her new series

Designer DETAILS

For this first article I thought I would look at decorative ways to join your knitted pieces together. Most of us think of the seam only as a necessary evil that should be as invisible as possible. In most cases this is correct and the more care taken with the finishing, the more professional your garment will look.

The obvious seams to use decorations in are all raglans; all the samples are suitable for joining raglans, but you will need to adjust the basic pattern if you use one of the wide insets.

LOOKING IN A NEW DIRECTION

Have you ever considered joining the sleeve in a drop shoulder design upside down? This would enable you to use a decorative join along the seam which could also be taken up over the shoulder. If you used one of the wide insets this would give you a saddle shoulder effect. Depending on the depth of the join or inset, the pattern would need to be adjusted at the sleeve opening — for example, if the inset depth is 10cm you would need to reduce the depth of

the sleeve opening 5cm on the back and front. The sleeve width would need to be reduced by 10cm from the bottom (cuff edge) to the top (sleeve top); the cuff would have to be joined separately after the sleeve is completed.

Once you start to think of all the seams on your garments there are many areas where a little decoration can lift a plain design into a designer garment. I will list a few, but I'm sure you will come up with lots more:

1. When joining bands on cardigans.
2. Before joining the neck band.
3. At pocket tops.
4. In the shoulder seam.

Because you will only need a small amount of contrast yarn this is an ideal way to use one of those luxury purchases of silk, mohair etc. or hand knitting wool left over from way back!

COMMON JOINS

Samples 1, 2 and 3 are all joined in the same way.

Pick up the garment right side facing you. Bring needles to upper working position. With thick yarn or ribbon, 'e' wrap as directed. Pick up the other side of garment, rightsides facing each other, on to the same needles. Bring all needles to upper working position, close the latches. Knit one row and cast off loosely.

Samples 4 and 5 are both joined in the same way.

Cast on required number of stitches with waste yarn and knit a few rows. Insert punchcard and lock on row 1. Using main yarn knit two rows stocking stitch. Release card and work Fair Isle or slip stitch pattern from chart ending with two rows stocking stitch. Take off on waste yarn.

Turn work, rehang on same needles. Pick up knitting right sides facing each other, on to the same needles. Bring all needles to upper working position and close latches. Knit one row. Cast off. Repeat for other side.

WORKING METHODS

Sample 1 Bring every other needle to upper working position. 'E' wrap all needles in upper working position with thick yarn — see Diagram 1. Bring all needles to working position making

DIAGRAM 1

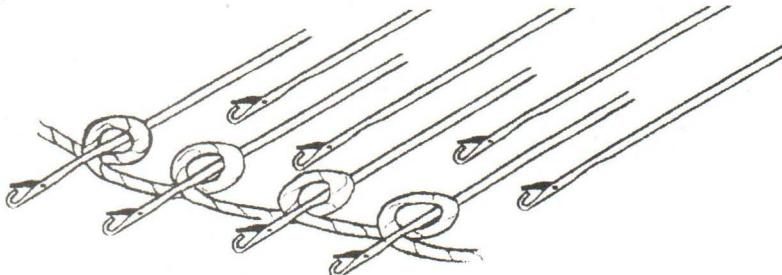


DIAGRAM 2

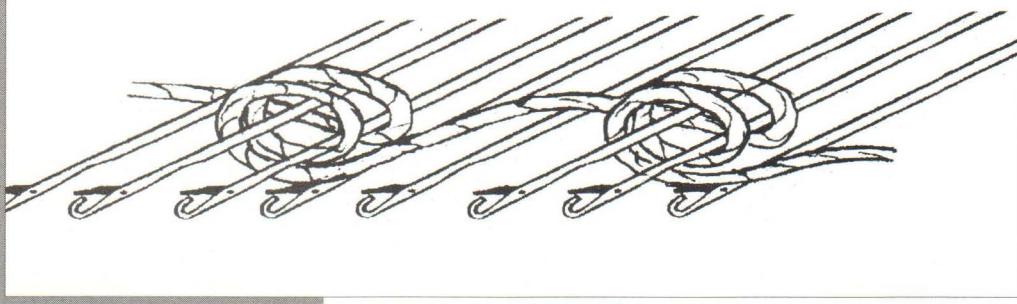
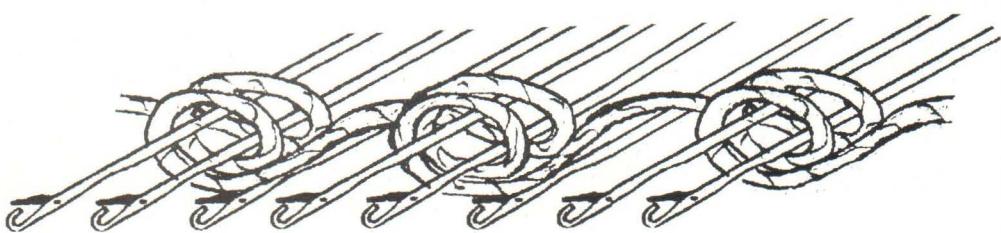


DIAGRAM 3



sure the unwrapped needles pass over the yarn between the wrapped needles.

Sample 2 (Two contrast yarns needed). Bring all needles to upper working position. Starting at left, 'e' wrap (colour 1) under and over the first two needles (together), wrap the yarn round these needles twice then take the yarn over the next two needles then under and over the next two needles twice—repeat to end of row. The yarn needs to be quite loose when wrapping the two needles—see Diagram 2. Colour 2, 'e' wrap twice over the opposite needles taking the yarn over the needles wrapped in colour 1.

Sample 3 Bring all needles to upper working position. Starting at left take the yarn over the first needle then 'e' wrap under and over the next two needles together. Wrap the yarn around these two needles twice then lay once over the next needle—see Diagram 3. The yarn needs to be quite loose when wrapping the two needles. 'E' wrap the next two needles. Repeat to end of row.

Sample 4 For this sample I have chosen a small area of one of my Fair Isle designs. Any small pattern would be suitable providing the pattern is going in the right direction—flowers climbing sideways along a seam might not look so good.

Sample 5 Again for this sample I have chosen a small slip stitch area from one of my designs. This one uses the knit side as the right side, but any small slip stitch pattern would be suitable.

Sample 6 For this sample I decided to do something quite different. This one looks particularly good as a laced neck opening on a grandad type knitted T-shirt or laced up sleeves on a summer top.

Make an eyelet every tenth row by transferring the third stitch (on one side only) to the adjacent needle, leave the empty needle in working position. Knit another ten rows and repeat. Do the same for the other side to be joined this time making the eyelet on the opposite side. Make two rouleau cords approximately twice as long as the opening to be joined, then lace them through the eyelets in the same way you would lace up shoes. Tie loosely at neck or shoulder.

MATERIALS

Samples 1, 2 and 3

Base yarn Yeoman's Sport cream (pure wool).

1 Brethyn Brit silk used double.

2 Yeoman's Chenille (Soft Green/Soft Pink).

3 Cotton ribbons (exhibition purchase).

Samples 4, 5 and 6

Base yarn Bonnie's Sable Crepe colour S3.

4 Yeoman's Sport (Birch/Cream).

5 Yeoman's Chenille (Cream/Soft Beige).

6 Cords worked in Yeoman's Poodle (Kingfisher).

FAIR ISLE DESIGN — SAMPLE 4

	Rows	Feed 1	Feed 2
0 - 10	3	MC	BIRCH
10 - 20	2	CREAM	BIRCH
20 - 24	3	MC	BIRCH

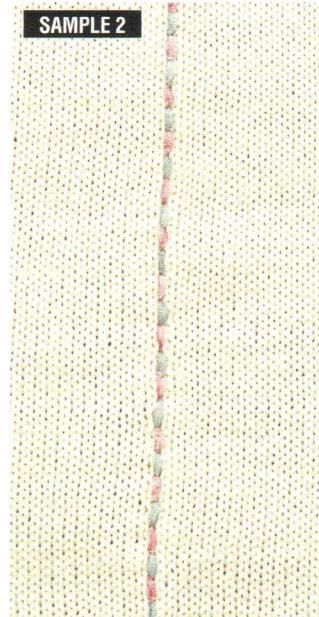
SLIP STITCH DESIGN — SAMPLE 5

	Rows	Colour
0 - 8	8	CREAM
8 - 9	1	MC
9 - 15	6	SOFT BEIGE
15 - 16	1	8
16 - 24	8	CREAM

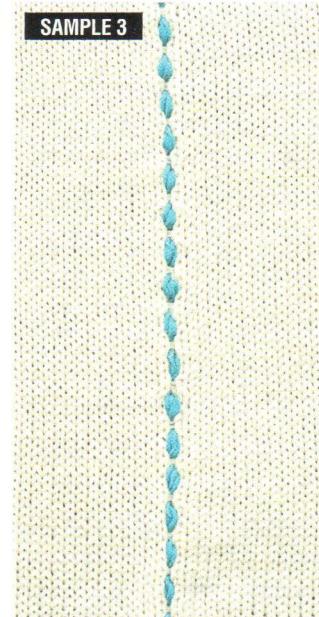
SAMPLE 1



SAMPLE 2



SAMPLE 3



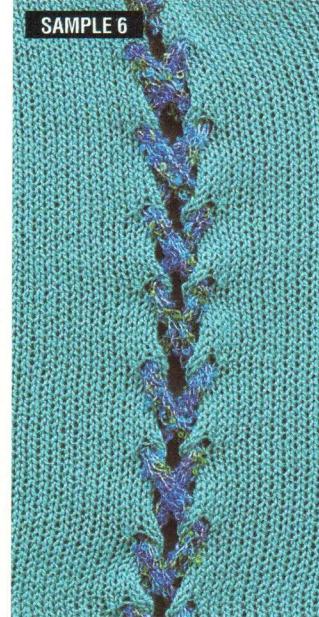
SAMPLE 4



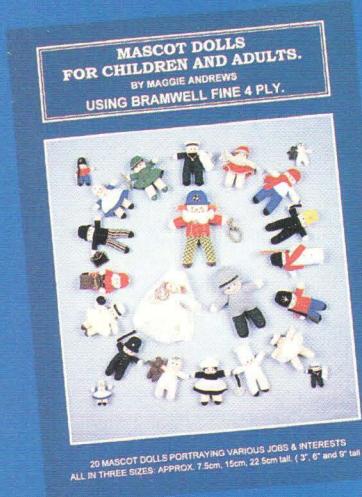
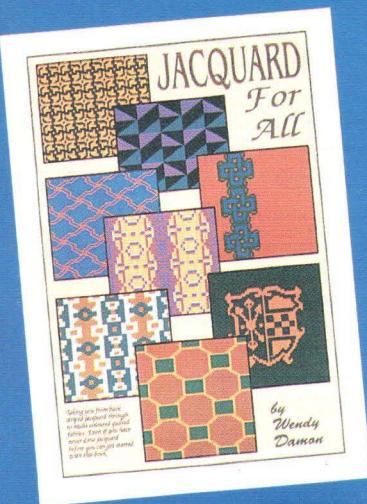
SAMPLE 5



SAMPLE 6



Browse through
the latest books,
patterns and stitch
designs with
Val Slater



BOOKS BYTES & STITCHES

JACQUARD FOR ALL

Wendy Damon has finally responded to many requests she has had for a book based on her talks and workshops on double jacquard with *Jacquard for All*. If you've never tried double jacquard before, then have no fears, Wendy starts right at the beginning with what double jacquard is and how the pattern is formed. For your first knitting attempt, carriage settings for both Brother and Silver (punchcard and electronic) machines are illustrated and each action required is explained in easy to follow steps. This would be an excellent book to read first and then take to the machine and work through the examples.

There is more information in here than just a basic jacquard guide, however, with easy methods for splitting Fair Isle designs for punchcard use and tips on managing the varying types of colour changers. She explains and illustrates a variety of jacquard settings, such as plain backed jacquard, quilting and blister fabrics, ladder and bird's-eye jacquard. Once you have mastered these techniques, you can move on to three and four colour designs and single motifs.

The final objective of garment knitting is covered, starting with the thorny question of making and measuring tension swatches, through weighting, cut and sew, shaping and the all important section called 'Putting it Right'!

Eight original jacquard designs using from two to four colours and including quilting/blister and single motif designs complete this teaching and reference guide. *Jacquard for All* costs £7.50 (+50p p&p) for the book only and £10.00 (+50p p&p) for the book and the patterns on disc suitable for DesignAKnit, IntoShape and the Brother disc drive — direct from Wendy Damon, 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.

MASCOTS FOR ALL

Policemen to brides, chefs to nurses and ballet dancers to Santa Claus feature amongst the selection of twenty

different characters in Maggie Andrews's latest book entitled *Mascot Dolls for Children and Adults*. The dolls come in three sizes approximately three, six or nine inches tall and have been designed to portray a variety of different jobs and interests. Great fun for all ages, one of my first thoughts was that the tiny ones would also make delightful Christmas tree decorations — obvious choices for these are the clown, Santa, a snowman and the ballerina (which could look very fairy-like).

Finished dolls are photographed in full colour on the inner and outer book covers and again in black and white next to the relevant design. You choose the character you want to knit and using the colours suggested as a guide, make the basic girl or boy doll. Then you add on the character accessories as given — an axe for a fireman, a briefcase for a city gent, a teddy for a baby etc. This attention to detail makes the dolls very attractive and really confirms their identity.

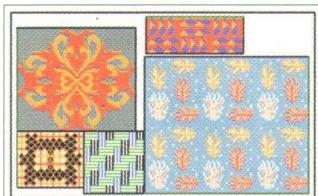
Bramwell fine 4 ply has been used throughout, but Maggie suggests that alternative re-sizing could be done by using thicker yarn and a chunky machine for instance. The facial details have been added using Jones Tones paints — a neat and quick way which is sure to be popular. *Mascot Dolls for Children and Adults* should be available from your local Bramwell stockist or you can send for it by mail order, direct from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ for £4.35 inc p&p.

DELIGHTFUL DISC DESIGN SELECTION

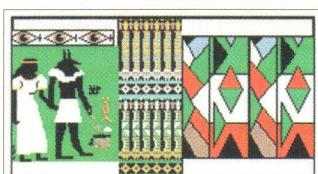
I've thoroughly enjoyed viewing, and am sure I shall enjoy knitting, the new stitch designs on disc from Olive Jinkings. I have the CUT discs, as Olive originally designed the patterns for Creation 6 (used with E6000 machines) — and in converting the small selection for you to see, must add that they do not reflect exactly the colouring that Olive originally set. However, this is no problem for users, as the patterns and



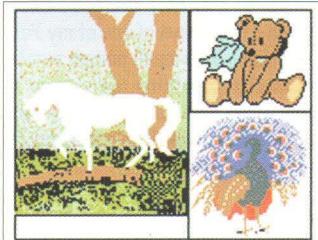
Three designs from 'Angrid'



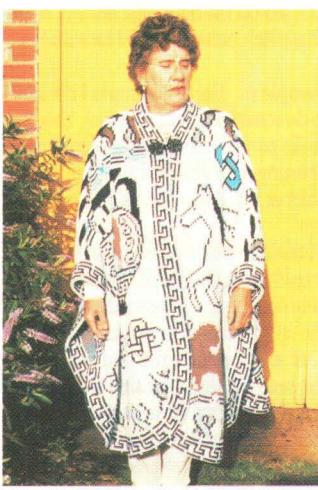
Designs from 'Abstract'



Designs from 'Gynnam'



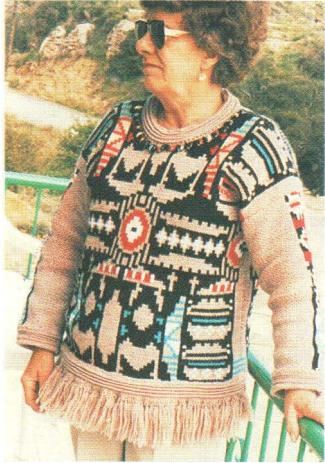
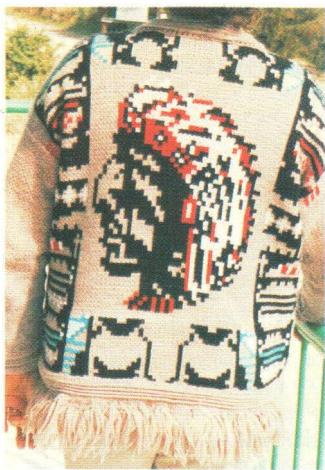
Designs from 'Flaura'



Greek coat stitch patterns from 'Angrid'



Egyptian theme from 'Gynnam'



North American design from 'Gypnam'

associated colour palettes are given on each disc. If you don't have Creation 6 — then you can still use the designs as Olive has just finished fully converting them to PCX format — suitable for use with many drawing programs or importing into DesignaKnit and IntoShape.

Olive introduced herself as a retired teacher, who is now making use of her art and craft training in a different way. From the quality and variety of stitch designs on these discs, I don't think Olive's retirement is going to be spent in idleness!

It's difficult to know where to start to describe the range of patterns, there are so many and each disc contains a very varied collection. Angrid contains 23 pictures and 31 patterns — two of the pictures and a border are illustrated. The designs on the coat picture also come from this disc and the garment instructions for the 'Greek coat, cloak or serape' are provided free with the disc. Many of these patterns have been inspired by Greek and Indian themes.

Abstract features basket weaves and feather designs of different varieties and a series based on lanterns — there are 52 designs (and six colour palettes for Creation 6 users) on this disc.

Gypnam contains 22 pictures and 29 pattern designs based on North American Indian themes (see back and front sweater view) and Ancient Egyptian (see sweater back) motifs.

Fluna is an eclectic collection (53 designs) of creatures and flowers —

from teddy bears to naturalistic eagles, tigers, giraffes, flowers and trees.

Creation 6 discs cost £4.50 inc p&p in Great Britain, £5.50 overseas; PCX discs are 50p extra. Don't forget to state format and disc title required when ordering. Discs are obtainable via mail order from Mrs Olive Jinkings, 65 Rainsborow Road, Colchester, Essex CO2 7JU.

CLIP ART LIBRARY

An extensive clip art library is of use to every computer owning machine knitter. I was, therefore, interested to see *The Dover Electronic Clip Art Library*. The set (which retails at £52.80) consists of a large soft back book and four discs. The disc files are in CGM format,

so would need to go through some style of file conversion to be used in a knitting program (the most common import format being PCX). However, there are several readily available programs — which you may already own — capable of just this process. For instance (quoting from the very readable and informative technical information in the book) 'these files can be imported, manipulated and printed by Microsoft Word, Ami Pro, Wordperfect and CorelDraw' (to name just a few). I have none of these, but do have 'Designworks' and found that provided I imported on to a coloured page (the default import colour for these files in this program was white), I could use them easily. I could manipulate and change them and use

Windows clipboard facility to put them into Paintbrush and then save as PCX files. That sounds a little messy for the novice user, but is, in fact quite straightforward. At this price, it is probably of most use to someone who has one of the programs that can make immediate use of them and who would not just use them for PCX and knitting conversion but also to illustrate newsletters, headed paper etc.

All the disc files are fully illustrated in the book and the picture topics include Borders (nice for stitch patterns and stationery) which range from Art Deco to Celtic and Art Nouveau styles; Transport (wonderful potential motifs here for specialist interests from planes through ships to trucks); Ornaments — a selection of smaller motifs including shells, trees, and Art Nouveau symbols and Nautical — great anchors, gulls, shells and sail boats. Other picture topics are business, dining, education, entertainment and health and you'd be surprised how many designs there are hidden in these unlikely topics for knitwear patterns!

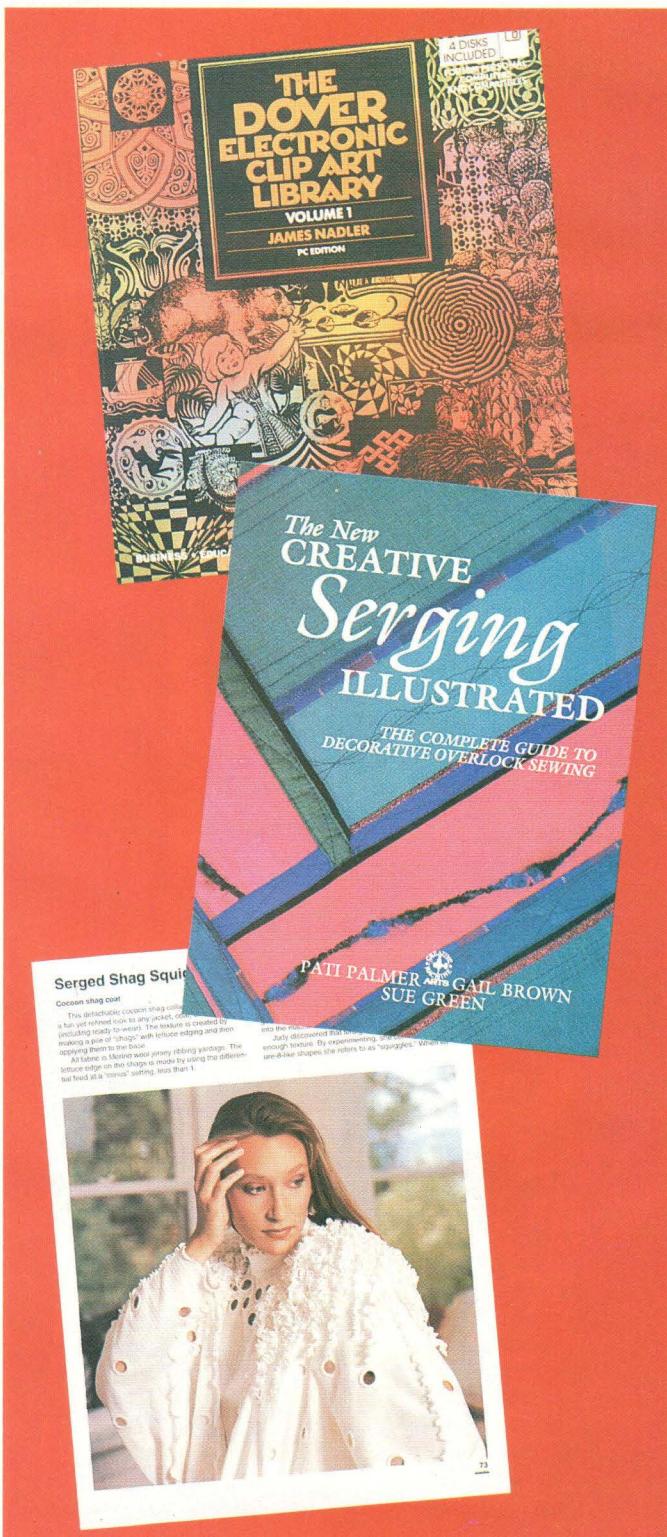
The Dover Electronic Clip Art Library should be available from your local stockist, but in case of difficulty contact Constable Publishers, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER.

OVERLOCKER OWNERS

If you want to make more use of your overlocker than simply finishing off a cut edge neatly then you will enjoy a new book from Patti Palmer, Gail Brown and Sue Green entitled *The New Creative Serging Illustrated*. Its concentration is on decorative serging (American for overlocking) techniques and ideas for using such decorations in a variety of garments. However, you wouldn't need to worry if this was your first overlocker book as it commences with good solid technical basics about machines, stitches and threads and a reassuring trouble shooting section.

Some of the decorative finishes are explained and illustrated in specific garment constructions — such as 'Five Step Decoratively Serged Tops and Jackets'. The 'Quick Conversion Sweatshirt' shown in easy stages looks like a great idea for machine knitting as do the squiggle decorations and the chain stitch and fringing decoration on a coat. There are so many ideas and helpful construction tips in here that it will take you some time just to try out a few. Used in combination with fabrics that are slow to make (garter stitch) or complex to knit (multi-coloured jacquards) this book is a real inspiration. If you are also a dressmaker then the potential is tremendous.

I have read other books from the same 'stable', used the Patti Palmer videos (also available from Bramwell stockists) in order to make more use of my overlocker and can tell you that I am so much more confident about my equipment and willing to try out new ideas



(that work!) that I have no hesitation in recommending this for personal use or the club library collection. Published by the Chilton Book Company, F. W. Bramwell are one of the main distributors here — so you should find this book at any Bramwell stockist. In case of difficulty, contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

THE PERFECT NECKLINE

This is what *Knit to Finish No. 1* by Nina Miklin sets out to help you achieve. Nina, quite rightly, believes that many a potentially great garment is spoilt by insufficient consideration to making up and finishing techniques. In easy to follow, fully illustrated format (lots of on the machine close up pictures) Nina takes you through all the stages to work beautifully finished round or 'V' necked garments with attention to detail at every stage. For instance, the steps in her 'Knitting the Round Neck' chapter include: shaping by using the holding position; the 'automatic' wrap; the manual wrap; appendix for Passap, Pfaff and Singer machines; placing front stitches on waste yarn; the 'crucial' point and its marking; shaping with fully fashioned decreasing; marking the front neck at the shoulder and placing neckline on to waste yarn. Knitting the back neck is covered in appropriate detail as are finishing of shoulder seams; finishing the neck on the machine; finishing a round neck by hand; raglan sleeve jumpers; cardigans and jackets and application of 'the method' to your round neck pattern.

If making up is your downfall and neckbands your nightmare, then this should give you both confidence and superbly finished garments! *Knit to Finish No. 1* can be ordered direct from Nina at £12.50 plus postage (UK 45p, Europe 80p, elsewhere £1.70) — overseas cheques in sterling please and all orders to Nina A. Miklin, PO Box 1720, London W9 1TT.

LEARN JACQUARD

This is the corporate title of a set of three new books by Doreen Nelson. All three combine the teaching of jacquard techniques with easy to follow ladder format garment patterns and a set of jacquard stitch patterns which can be mixed and matched on the garments. Garment patterns in each book are sized from 20 to 50 inches, worked in 3 ply acrylic and cover drop sleeved round and 'V' necked sweaters and cardigans.

Part 1 explains what jacquard is, bird's-eye jacquard, how to make your tension swatch and use the close knit bar, gives suggestions for appropriate welts, describes the basic designing of a jacquard punchcard and has notes on round and 'V' necks by the cut and sew method. There are twelve stitch patterns — all are suitable for punchcard machines.

Part 2 explains three and four colour jacquard and embossed designs. It includes 20 new stitch patterns, many

with floral themes such as poppy, flame flower, snowdrops, daisies and autumn trellis as well as some abstract and leaf patterns. Once again, all the stitch patterns are 24 stitch repeats.

Part 3 covers tuck jacquard techniques and differences and contains 16 (24) stitch designs — many of which are slightly abstract as befits the finished fabric, although there are designs entitled oriental fan, damask, leaves and bows.

There is no finished knitted illustration of the garments or the stitch designs in the books, although there are black and white line drawings. However, the books are modestly priced at £3.95 each and for disc users, the stitch designs are available in Brother FB100, DesignaKnit, IntoShape and PCX format at £5.95 per disc. You should find these books in stock at your local dealer, in case of difficulty, please contact Machineknits, 55-57 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7EY Tel. 0702 348878.

BROOKVILLE DESIGN'S LATEST BOOK

This year has seen some lively stitch and garment designs from this new team and their latest garment pattern book *North and South* keeps up the high standard. It is devoted to electronic designs and uses extensive cut and sew techniques (with full explanations and scale diagrams to work from). Representing the north are two garments: 'Kapta' a very colourful cut and sew Fair Isle design, inspired by the long tunic originally worn by the Lapps (see bottom left cover) and 'Birchtree' (top left cover) which comes in three sizes to fit 102, 107 and 117cm chest and is traditionally shaped on the machine. The southern influences are provided by 'Bumous' (bottom right cover), which is a three-quarter sleeved summer jacket based on the simplicity of its namesake which is an Arabic woollen cloak still worn extensively throughout Africa and a 'Palm Tree Windbreaker' (topright cover). 'Bumous' is shaped by cut and sew and the windbreaker — sized from 102 — 121cm chest is worked traditionally.

The cut and sew charts are detailed so that you can produce a dressmaking pattern from them and then cut out your fabric using this. Preparation of your fabric before cutting and finishing techniques are explained in sufficient detail to enable even the novice cutter to complete their garments successfully.

Great colour combinations have become one of Brookville's trademarks and as you can see, their colour selection here ranges from glowing to dazzling! Mylar sheets are to scale, so easily traced as desired. If you are looking for something a little out of the ordinary, then I'm sure you will enjoy knitting some of these. *North and South* is available direct from Brookville Design, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL Tel. 0394 286928 and costs £6.95 inc p&p.

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* SEE BELOW

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	Wool	(15p oz)	£2.50
	Lambswool	(15p oz)	£2.50
	Bouclé	(12p to 25p oz)	£2.10 to £4.25 (Rep)
3 Ply	HB Acr	(12p to 21p oz)	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool	(15p to 28p)	£2.50 to £4.75 (Rep)
	Chenille	(36p oz)	£6.25
	Mohair/Acr.....	(24p oz)	£4.15
	75% Acr 25% Wool	400 Grams (23p oz)	£3.17
D.K.	HB Acr	(18p oz)	£3.08
Aran	Wool on Hank	450 Grams (28p oz)	£4.32 (Rep)
	Wool/Nylon Hank	450 Grams (28p oz)	£4.32 (Rep)
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SIZES

To suit bust 91[96:101]cm.
Finished measurement 108[114:119]cm.
Length 67.5cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere Rainbow DK Cotton
2 x 250g cones in MC.
1 x 250g cone in A.
50g in each of B, C and D.

MAIN TENSION

17 sts and 20.5 rows to 10cm measured over patt (tension dial approx 4•).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.
Note: Swiss darning chart is included on punchcard — these single stitches should not be punched.

PATTERN NOTE

Single motif placement is shown in Diagram 1. Patterns 1 and 4 are positioned to R of centre 24 sts. Pattern 3 is positioned over centre 24 sts and pattern 2 is positioned to L of centre 24 sts.
To reverse the flower direction for patterns 2 and 4, turn the card over to 'wrong side'.

BACK

Push 94[100:104]Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

RC000 Using MC and MT, K7 rows.
Insert punchcard and lock on first row.
Set carr to select/memorise for single motif (see patt note) for pattern 1. K1 row. Release card and set carr for Fair Isle. Changing colours as shown at side of punchcard, work complete single motif and continue in MC and st st. Working from charted positions and orientation of motifs, follow Diagram 1 for patterning and K until RC shows 86. Place a marker at each edge. Continue in patt and K until RC shows 150.
SHAPE NECK AND SHOULDERS
Set carr for HP and push all but 32[35:37]Ns nearest carr to HP. WK over these

Lady's Flower Motif Chunky Top

MACHINES: These instructions are written for chunky gauge punchcard machines

YARN: Texere Rainbow DK Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Bluebell (MC), Dark Pink (A), Apricot (B), Moss (C) and Fuchsia (D)

STOCKISTS: This yarn is available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ

shoulder sts. CAL. Push 32[35:37]Ns nearest carr to UWP and WK over second shoulder sts. Set carr so HP Ns will K and WK over rem 30 neck sts.

FRONT

Work as given for back until RC shows 122.

SHAPE NECK

Note position in patt sequence. Using a separate piece of MC, cast off 6 sts

at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem 44[47:49]sts at R for first side. K1 row. Cast off 3 sts at neck edge on next row, K1 row. Cast off 2 sts at neck edge on next row, K1 row. Dec 1 st at neck edge on next row, K2 rows. Dec 1 st at neck edge on next and every foll alt row 6 times in all. 32[35:37]sts. K until RC shows 150. WK. CAR. Unravel nylon cord over 44[47:49]

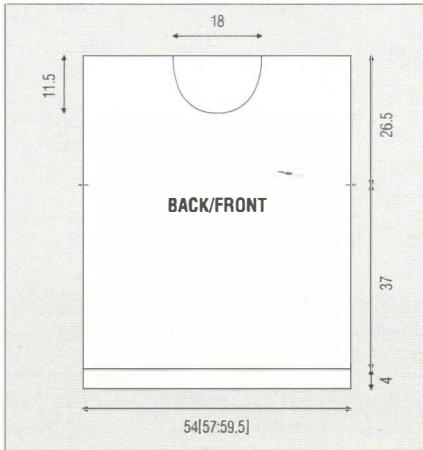
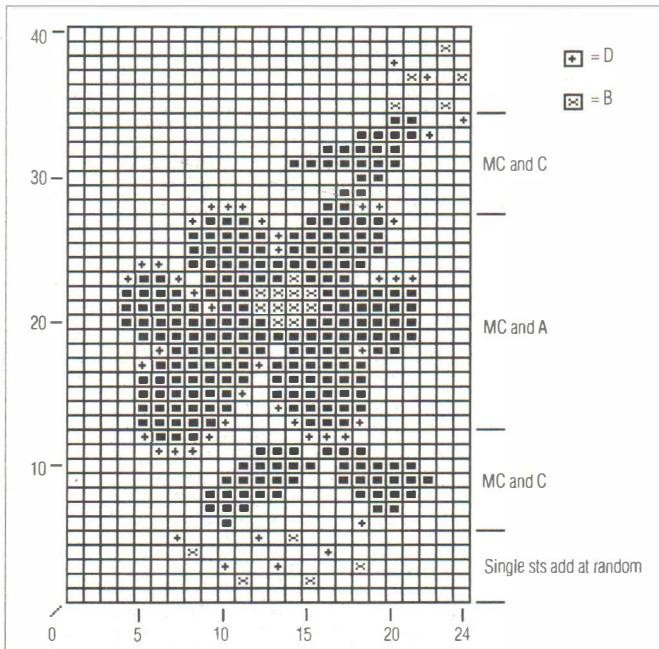


DIAGRAM 1		BACK AND FRONT	
RC 150			8 rows
RC 142			29 rows
RC 113	Rev. Card Patt 4		6 rows
RC 107			29 rows
RC 78	Patt 3		6 rows
RC 72			29 rows
RC 43		Rev. Card Patt 2	6 rows
RC 37			29 rows
RC 8	Patt 1		8 rows

Ns at L bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to select/memorise without K and take to L. Reset RC at 122, release card and work L side to correspond with R.

WELTS

Push 84[90:94]Ns to WP. With wrong side facing, pick up sts from below WY at bottom body and hang on to Ns, dec 10 sts evenly along the row. Using MC and MT, K1 row. Using MT-1 and B, K1 row. Using MC, K1 row. Using C, K1 row. Using MC, K1 row. Using A, K1 row. Using MC, K1 row. Using B, K1 row. Using MC, K1 row. Using MT, K1 row. Using MT-1, K12 rows and cast off.

ARMBANDS

Join shoulder seams, either by rehanging on machine right sides together and casting off, or grafting.

Push 100 Ns to WP. With wrong side facing, pick up sts between markers at armhole edges. Working rows and stripes as given for welts, *at the same time* K1 row. Dec 1 st at each end of next and every foll alt row 6 times in all, K1 row. Inc 1 st at each side of next and every foll alt row 6 times in all. Cast off.

NECKBAND

Push 92 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-1, K3 rows. Using MT, K1 row. Using MT-1, K3 rows and WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join neckband seam. Pin neckband in position to R side of neckline and backstitch though last row worked in MC. Turn band in half to inside and slip stitch through loops of first row worked in MC, removing WY as you go. Join side seams. Turn welt and armbands in half to inside and slip stitch down. Swiss darn around flowers and odd decorative stitches as shown on garment and punchcard. Give light final press.



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Maggie Dyke puts a little 'fashion' into the operation of Silver lace carriages

SIMPLY SILVER

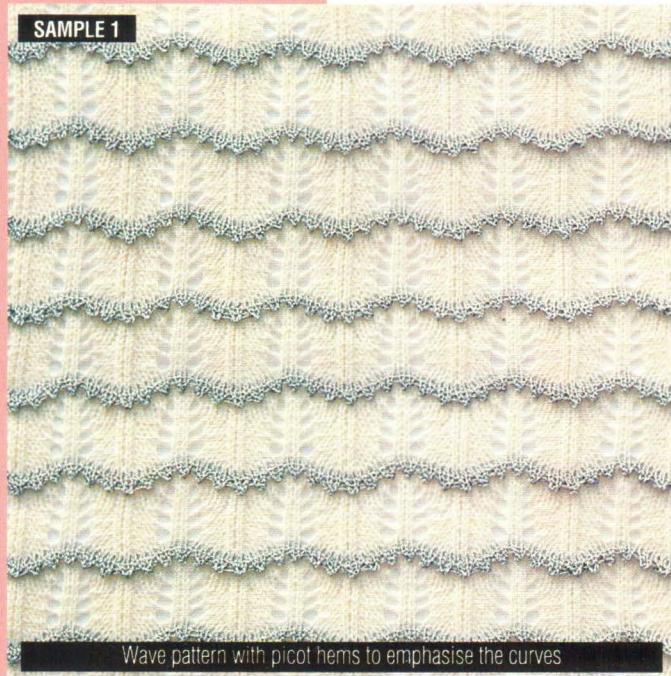
Right, pay attention, I'm going to try to explain how fashion lace works. It might help if we have a look at one of the standard cards which are supplied with the lace carriage. If you have a punchcard machine, you should look at lace punchcard L-10. If you have an electronic machine, you should look at lace card 4 — L, pattern L-(15). I have a vision of you sitting at home now, bolt upright, waiting for me to rap you

over the knuckles with a blackboard duster if you lose concentration!

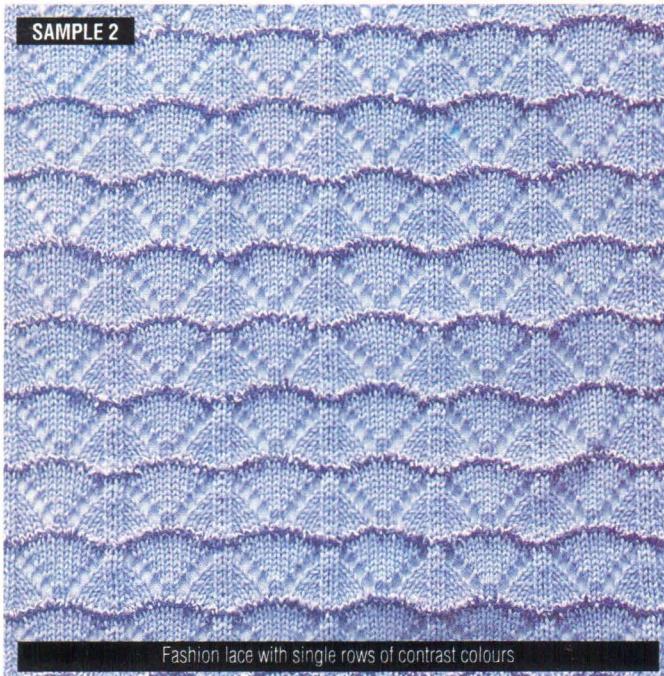
READING THE CARD

Let's have a look at the card. Look at the first two rows. Most patterns are started from the right side of the machine, and this is no exception. The first two rows of this pattern are blank, so knit in stocking stitch. That was the easy bit. Now

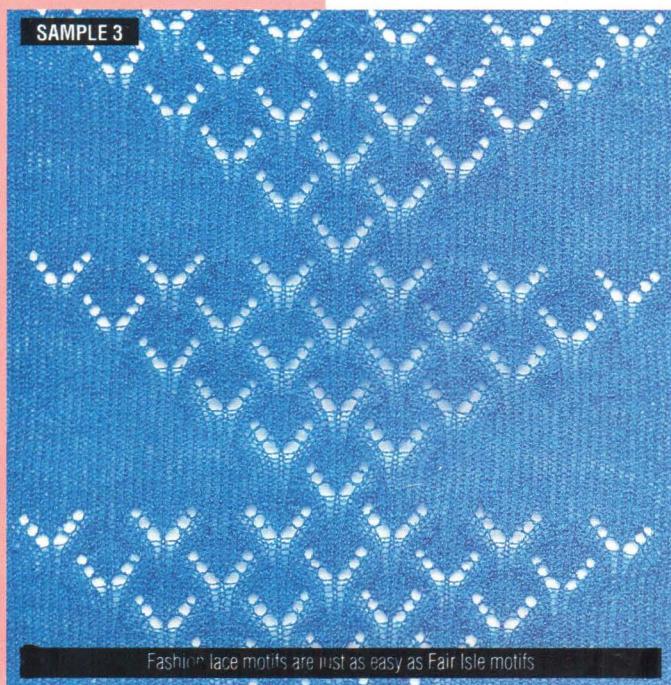
look at the third row. Counting from the left, we can see that stitch number 8 is transferred to needle 7. Look at the fifth row. Stitch number 9 is transferred to needle 8. On the seventh row, stitch 11 is transferred to needle 10. During all this transferring, we haven't knitted any rows at all. What we have done is create the effect of fully fashioned shaping at intervals along the row. We could have achieved exactly the same effect by using



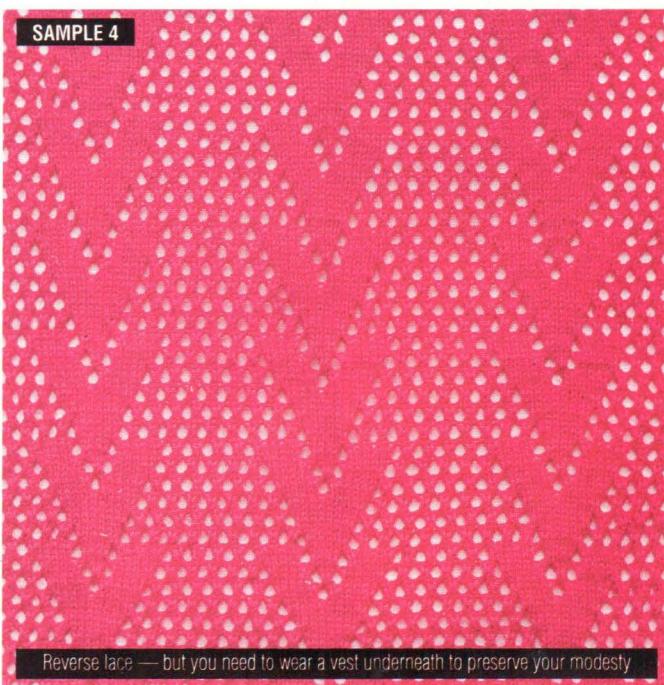
Wave pattern with picot hems to emphasise the curves



Fashion lace with single rows of contrast colours



Fashion lace motifs are just as easy as Fair Isle motifs



Reverse lace — but you need to wear a vest underneath to preserve your modesty

a four ended transfer tool, taking stitches 8, 9, 10 and 11 off their needles, and moving them to the left by one needle, giving us two stitches on needle 7 and a stitch missing on needle 11.

SPEED AND EASE

That is exactly the effect that fashion lace is designed to create. So why bother with a lace carriage, you might ask. Because by moving the carriage, you can do all this transferring automatically. Think about the alternative. You would need an adjustable seven needle transfer tool. This would be set so that four eyes are in operation. You then work out which stitches you want to be transferred, transfer them, knit two rows, change to a triple ended transfer tool, work out which stitches to transfer for the second block etc... I bet I could knit most of the back of a garment before you finished your first pattern repeat!

CHART 1

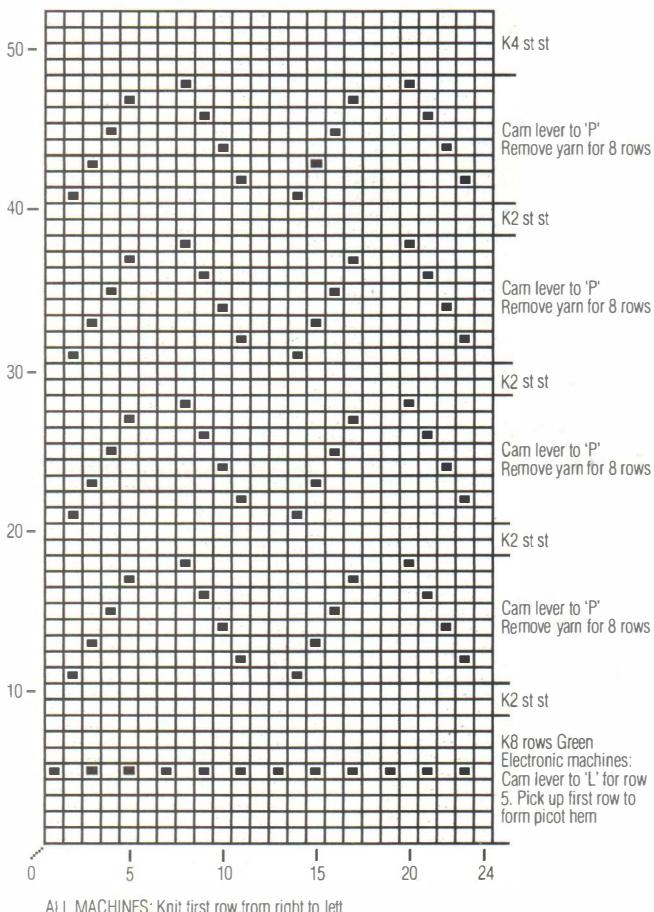
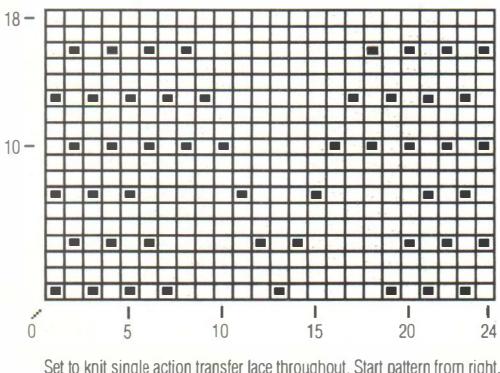


CHART 2



DECORATIVE DISTORTION

One of the things I like best about fashion lace is the way the knitting is distorted. This doesn't always show very clearly in single colour knitting, which is why I often incorporate stripes, or picot hems to emphasise this. Have a look at the cream and green sample (Sample 1). What I was primarily after here was a wave pattern, rather than something which looked very lacy. If you look closely at the sample, you can see how the wave effect works. The areas where the holes are formed become shorter, because the stitch there is transferred, pulling it diagonally rather than standing up straight. The areas where the transferred stitches end up look longer by contrast. Chart 1 shows the card used to create this effect. The stitches are moved over four places. The further over the stitches are moved, the more acute the effect becomes, but

remember that moving a stitch over one place involves two passes of the carriage, and there may be a limit to how many 'free' rows you want to knit!

ADDING IN STRIPES

The lilac sample (Sample 2) uses the card we looked at in the beginning, with a minor alteration. There aren't enough plain rows between each pattern repeat for stripes, so I put my own in. I knitted one complete pattern repeat, finishing with two knit rows. Then I locked the card and knitted one row in deep purple bouclé, and one row in lilac bouclé. Next, two rows of main colour, release the card and off you go again. I could have made life easier by knitting two rows of each of the bouclé yarns, but the more plain rows you put in, the more the knitting pulls itself back into shape, and you lose the wave effect we were after. When you come to knit the plain rows for the second time, you will need to operate the carriage release lever (punchcard machines) or the 'N' neutral setting (electronic machines) to get to the right side of the machine to pick up the correct yarn to use.

COLOUR CHANGE TIP

There is a knack to changing colour on the left when using the lace carriage, because of the floating yarn feeder; first, take the carriage well past the last needle. Start to move the carriage back to the right, so that the yarn feeder moves to the left, allowing you to take the yarn out. Pop the new yarn in and away you go.

Another think to watch out for when changing colour, particularly if you have the ribber attached: the knitting is in front of the ribber (at least it jolly well should be — go to the bottom of the class if it isn't!). Let's say you are changing colour every six rows. Unless you cut the yarn every time you change colour, you will find that the colour you have just put into the yarn feeder is pulling towards you, and will have a tendency to hurl itself into the wheels of the brush assembly. This is very bad news! To stop it happening, poke the yarn towards the back of the machine (don't you just love these technical terms?), underneath the brush assembly. Try not to run over your fingernails while you are doing it. You only need to do this until the first two brushes have reached the knitting.

FASHION LACE AS MOTIFS

Motif lace is perfectly possible in fashion lace — see the blue sample (Sample 3). Single motifs can either be knitted on one continuous group of needles, or as here, the single motif (punchcard machines) or point cams (electronic machines) are moved every few rows to make the motif wider.

One point to note on punchcard machines — you still have to use the edge pins on single motifs. Check your instruction book for details on how to do this. The card for this sample is

from the standard pack — electronic machines Card 4-L, pattern L-(17); punchcard machines Card L-9.

'REVERSE LACE'

The last type of transfer lace I'd like to have a look at doesn't have a special name of its own, so I thought I'd give it one. It is really just a variation of single action transfer lace, but I think it looks different enough to warrant a name. The best I could come up with is 'reverse' lace.

In most lace, the pattern area features the holes, whilst the background is plain knitting. For this reason, most lace cards have very few holes punched. In reverse lace, the background features the holes, while the pattern is plain knitting. Have a look at Sample 4 and Chart 2. The background is punched out on every alternate needle, on every third row. (Remember, if you punch holes on alternate rows, your fabric will develop a bias.) The pattern image, in this case a 'V' shape, is knitted in solid stocking stitch and outlined by the lace holes. This particular example has a twenty four stitch pattern repeat, so it is suitable for punchcard machines. If you are lucky enough to have an electronic machine, the pattern can be much more elaborate, as the sixty stitch pattern repeat allows much more room for detailed drawing. Add a PE1, and that gives you anything up to 200 stitches to play with, allowing you to make very intricate patterns, such as roses climbing up a trellis for example.

THE PRACTICALITIES

This type of lace is not very practical for tops because it is so see-through (unless you wear a vest underneath of course!). It's lovely for skirts though, which can easily be lined. You can use a self-colour lining for a very subtle effect, or line black lace with a deep rose pink for a very dramatic outfit. It is an ideal fabric for shawls or wraps because it drapes beautifully, particularly if knitted in a fine, slippery yarn. Make sure you use plenty of weights though, so you don't get the 'extra' lace effect mentioned before!

In conclusion, there's one thing I'd like to mention about transfer lace. I think it is one of the most versatile stitch patterns around. You can knit it in fine or heavy yarn to adapt it for any season. It makes the prettiest and most comfortable baby clothes knitted in pastels, the most dramatic evening wear, and the coolest of tops. You can use a lace trim to add a finishing touch to any other type of stitch pattern. You can embroider on it, bead it, paint on it, or thread all manner of things through it. Next time you're stuck for inspiration, why not get out your lace carriage and see what you can come up with, that will make someone ask: "How did you do that?"

Next time, we'll be having a look at Silver ribbers, and believe it or not, I haven't got any disaster stories to tell you...

COURSES, CLASSES AND WORKSHOPS

Bromley

Venue: Bromley Adult Education College, Princes Plain Centre, Church Lane, Bromley BR2 8LD

Courses: City and Guilds Parts 1 and 2 (Preparing working designs is a separate course). Also machine knitting classes for knitters who do not want to follow the City and Guilds courses

Date/Times: Commencing September 1994. Part 1 Monday 7-9.30pm; Parts 1 and 2 Thursday 9.30am-3pm

Further details: From the centre, Tel. 081-462 9184

Coulsdon

Venue: Smitham Centre

Course: A new certificated course in Machine Knitting — design and knit.

Date: Autumn 1994 Wednesday evenings for 28 weeks (+ homework!)

Further details: Tel: 081-763 1975 or send SAE to Anne Kent, 23 Springfield, East Grinstead, W. Sussex RH19 2RT

Glasgow

Venue: Cardonald College, 690 Mossspark Drive, Glasgow G52 3AY

Course: CENTRA course 789 Machine Knitting Stage 1

Date: From Autumn 1994

Further details: Course requires attendance on one day — either Monday or Tuesday (9.15am-4.45pm with possible evening option), over a period of two years August-June. The syllabus includes the theory and practise of machine knitting, colour and design, garment pattern drafting and the preparation and use of knitting yarns. Assessment of progress will be carried out over the two year period and will be based on the completion of design notebooks, workbooks, pattern drafts, knitted samples and garments. On completion of the Stage 1 certificate, students may progress to the Stage 2 certificate — there are now NO written examinations at the end of Stages 1 and 2. Fees for the 93/94 session were £198 — there will be a small increase in the coming session

Enrolment and further details available from Isobel Bain, Domestic Machine Knitting, Division of Clothing and Fashion Technology, Cardonald College (as above)

Glasgow

Venue: Cardonald College, 690 Mossspark Drive, Glasgow G52 3AY

Courses: SCOTVEC NATIONAL CERTIFICATE MODULES:

67801 Introduction to Machine Knitting.

67809 Domestic Machine Knitting.

67811 Knitted Garment Production:

Hand Finishing

Date: From Autumn 1994

Further details: Course involves attendance on either half a day per week or one evening per week (Thurs am or pm; Tues, Weds or Thurs eve) for a year August/September-June. This is a

MACHINE KNITTER'S

DIARY

practical knitting course with a minimal amount of theory. It aims to make the student fully conversant with the modern domestic knitting machine, starting with the basic techniques and working through to completed garments incorporating the use of Fair Isle, slip, tuck, lace and knitweave, plus garment completion.

Student progress monitored by continuous assessment. Fees for 93/94 were £98 — there will be a small increase in the coming session

Enrolment and further details available from Isobel Bain as above

Glasgow

Venue: Cardonald College, 690 Mossspark Drive, Glasgow G52 3AY

Courses: SCOTVEC NATIONAL CERTIFICATE MODULES:

3240063 Domestic Machine Knitting — Ribbing Attachment 1.

3240073 Domestic Machine Knitting — Ribbing Attachment 2.

64805 Design and Make

Date: From Autumn 1994

Further details: Course attendance as above but Fri am or pm or Tues, Weds or Thurs eve. This is a specialist modular course enabling students to acquire basic through to more complex knowl-

edge of double bed technology and skills. Progress monitored by continuous assessment. Entry requirements are successful completion of 67801 and 67809 modules (see above). Fees as above

Enrolment and further details available from Isobel Bain as above

Harrow

Venue: Greenhill College, Lowlands Road, Harrow HA1 3AQ

Courses: City and Guilds Creative Studies — Machine Knitting Parts 1 and 2

Date/Times: From September 1994. Part 1 Weds 9.30am-3pm. Part 2 Weds 9.30-11.30am

Further details: Part 1: A basic knowledge of machine knitting is desirable, however the ability to draw is not!

Topics covered include experiments with knitting techniques, colour, shape and texture; theory of pattern and design; translating ideas into knitted fabric; investigations into origins of fibres and yarns; visits to exhibitions and museums.

Part 2: Available to students who have completed Part 1, however knitters with long experience or industrial background may also be considered

Enrolment and further information:

Tel. 081-422 2388 or contact Sybil Kenton course leader, Tel. 081-954 3817

Inverness

Venue: Culloden Academy Community Complex, Culloden, Inverness
Course: Machine Knitting on Japanese Machines: Friendly and informal classes with no compulsory homework! Commencing with the basics and introducing the ribber at the end of the course

Date/Time: Starts Monday 5th September 7.30-9.30pm

Further details: From venue or tutor — Anne Lee, Tel. 0463 791102

Lingfield

Course: Intermediate and Beginners
Date: Autumn 1994 Monday afternoons for 6 weeks

Further details: Tel. 0342 833893 or send SAE to Anne Kent, 23 Springfield, East Grinstead, W. Sussex RH19 2RT

Oxted

Course: Design a Stitch Pattern and Garment
Date: Autumn 1994 Monday evenings for 6 weeks

Further details: Tel. 0883 742115 or send SAE to Anne Kent, 23 Springfield, East Grinstead, W. Sussex RH19 2RT

South Norwood

Course: Beginners and Intermediates
Date: Autumn 1994 for 20 weeks, Thursday afternoons

Further details: Tel. 081-656 0905 or send SAE to Anne Kent, 23 Springfield, East Grinstead, W. Sussex RH19 2RT

CLUBS

London SE23

Venue: Honour Oak Knitting Club, SE 23

Date/Time: Last Thursday of the month 7-9pm

Highlights: Run competitions; hold regular 'problem solving' hours; arrange for a variety of speakers — those booked for forthcoming meetings '94 and early '95 are: Dot Clancy, Ann Durkan, Terry Armitstead, Jane Huntingford and Angie Gibbons. Have a club library with books, videos and knitting equipment which can be borrowed on a monthly basis. All new members at any level welcomed

Further details: Contact either Carole Tel. 081-699 6099 or Lindsey Tel. 081-659 6997

Southwick, Sussex

Venue: NEW VENUE for Dawn's Kwik-Knit Club is Fishersgate Community Hall, West Road (almost opposite power station chimney on the A259 coast road), Fishersgate, Southwick, Sussex

Date/Time: Fourth Sunday of the month at 2pm

Highlights: On-site parking, disabled access, library and home made refreshments. No membership fee

Further details: Dawn Latter Tel. 0273 464821

SIZES

To suit bust 86[91:96:101:107]cm.
Finished measurement 91[96:101:
107:112]cm.

Length 45[46:47:48:49]cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Colourmatch 2 ply Cotton
2 x 200g cones in MC.

MAIN TENSION

28 sts and 36 rows to 10cm measured
over st st (tension dial approx 7).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 61.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

BACK

With RB in position set machine for 1x1
rib. Push 128[136:144:152:160]Ns on
MB and corresponding Ns on RB to
WP. Arrange Ns for 1x1 rib. CAR. Using
MC, cast on and K3 tubular rows. Using
MT-5/MT-5, K18 rows. Transfer sts to
MB*.

RC000 Using MT, K until RC shows
76[78:80:82:84].

SHAPE ARMOLES

Cast off 4[5:6:7:8]sts at beg of next 2
rows. 120[126:132:138:146]sts. Dec
1 st at each end of next 6 rows. 108[114:
120:126:132]sts. Dec 1 st at each end
of next and every foll alt row 9[10:11:
12:13]times in all. 90[94:98:102:106]
sts. K until RC shows 150[154:158:
162:166].

SHAPE SHOULDERS

Cast off 10[11:12:13:14]sts at beg of
next 4 rows. 50 sts. Using MT-2, K14
rows and WK.

LEFT FRONT

Work as given for back to *.
RC000 Using MT, dec 1 st at R (L for
R front) on next 48[52:56:60:64] rows.
80[84:88:92:96]sts. Dec 1 st at R (L
for R front) on next and every foll alt row
14[13:12:11:10]times in all. 66[71:76:
81:86]sts. RC48[52:56:60:64].

SHAPE ARMOLE

K1 row (KO row for R front). Cast off
4[5:6:7:8]sts at beg of next row, K1 row.
Dec 1 st at armhole edge on next 6
rows. Dec 1 st at armhole edge on next

Lady's Cross-over Top

Illustrated on page 58

MACHINES: These instructions are written for standard gauge
machines with ribber

YARN: Colourmatch 2 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Aubretia (MC)

STOCKISTS: This yarn is available via mail order from Colourmatch
Yarns Ltd, 62 Dells Lane, Biggleswade, Beds SG18 8LP



and every foll alt row 9[10:11:12:13]
times in all. At the same time when RC
shows 49[53:57:61:65] dec 1 st at R (L
for R front) on next and every foll 3rd
row 11 times in all. 20[22:24:26:28]
until RC shows 110[114:118:122:126].
31[33:35:37:39]sts. Dec 1 st at R edge
(L for R front) on next and every foll alt row
11 times in all. 20[22:24:26:28]

sts. K until RC shows 150[154:158:
162:166].

SHAPE SHOULDER

K1 row (KO row for R front). Cast off
10[11:12:13:14]sts at beg of next row,
K1 row. Cast off rem 10[11:12:13:14]sts.

RIGHT FRONT

Work as given for L front, noting dif-
ference in rows to reverse shaping.

FRONT BANDS

Push 146[150:154:158:162]Ns to WP.
Using WY and MT, cast on and K a few
rows ending CAR.
Using MC and MT-2, K14 rows and WK.

ARM BANDS

Push 124[128:132:136:140]Ns to WP.
Work as given for front bands.

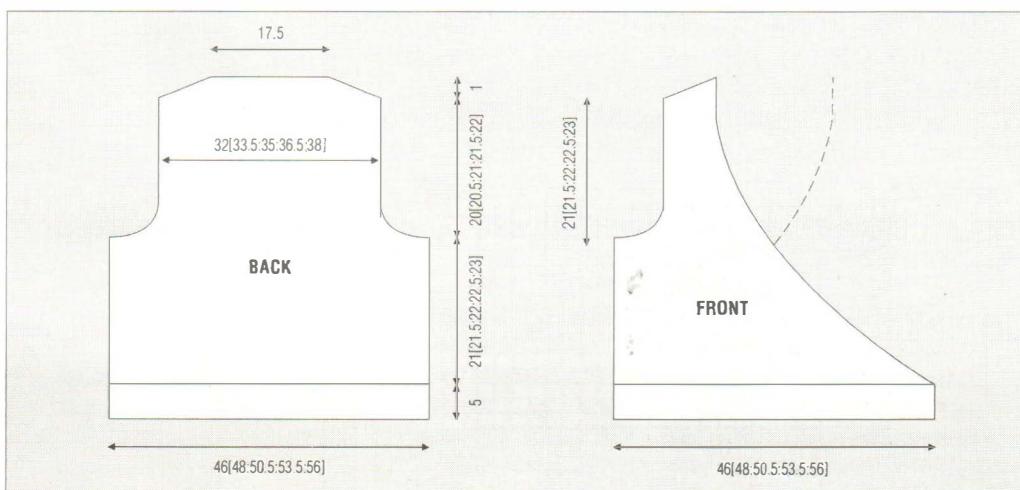
TIES

Work two alike

With RB in position set machine for
1x1 rib. Push 16 Ns on MB and corre-
sponding Ns on RB to WP. Arrange Ns
for 1x1 rib. CAR. Using MC, cast on and
K3 tubular rows. Using MT-5/MT-5,
K until work measures approx
115[120:125:130:135]cm. Transfer sts
to MB and cast off.

TO MAKE UP

Block and lightly steam pieces to cor-
rect measurements. Fold back neck-
band in half to back of work and finish
by slip stitching through last row worked
in MC, removing WY as you go. (Alter-
natively, use a linker). Sew on front
bands by stitching through loops of
first and last row worked in MC, or use
a linker. Unravel WY. Join shoulder
seams. Complete armhole bands as
given for front bands. Join side seams,
leaving a 3cm gap in left side seam rib.
Stitch ties to bottom rib selvedges on
L and R fronts. Stitch bottom edges of
front bands to ties and top edges to
back neckband.



SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 106[111:116:
121:127]cm.

Length 66[66:67:67:68]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Perle 3 ply Cotton.
2 x 250g cones in MC.

MAIN TENSION

25 sts and 31 rows to 10cm measured over patt after washing, drying and steaming (tension dials approx 6/6 = MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 61.

NOTE

Purl side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE

Transfer all sts to the ribber bed before starting pattern. Bring forward corresponding Ns to WP on MB ensuring that the end Ns are on the RB. K1 row to select Ns. Set main carr to slip both ways and ribber to K both ways. Use weights evenly balanced and keep an eye on the work to ensure that the sts knit off cleanly.

SPECIAL NOTE

Neckline worked using cut and sew.

BACK AND FRONT

With RB in position set machine for FNR. Push 132[138:144:152:158]Ns on RB and corresponding Ns on MB to WP. Arrange Ns for FNR. Using MC and T4/4, cast on. Using T6/6, K22 circu-

Lady's Release Stitch Top

MACHINES: These instructions are written for standard gauge punchcard or electronic machines with ribber

YARN: Yeoman Perle 3 ply Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Hortensia Shade 52 (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD



sts. Mark out neckline as shown in the cut and sew diagram. Sew a zig-zag line along the marked line and cut out neck. Join both shoulder seams, using markers as a guide.

With RB in position set machine for FNR. Push 166 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Using MC and T4/4, cast on. T5/5, K16 circular rows. Set both carr to K and K1 row. Set MB to slip and K4 rows on RB only. Set RB to slip. Pull yarn down between the beds and K4 rows on MB only. Set for circular knitting and using WY, K12 rows. Release sts from machine.

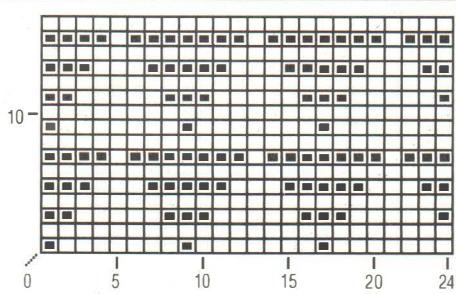
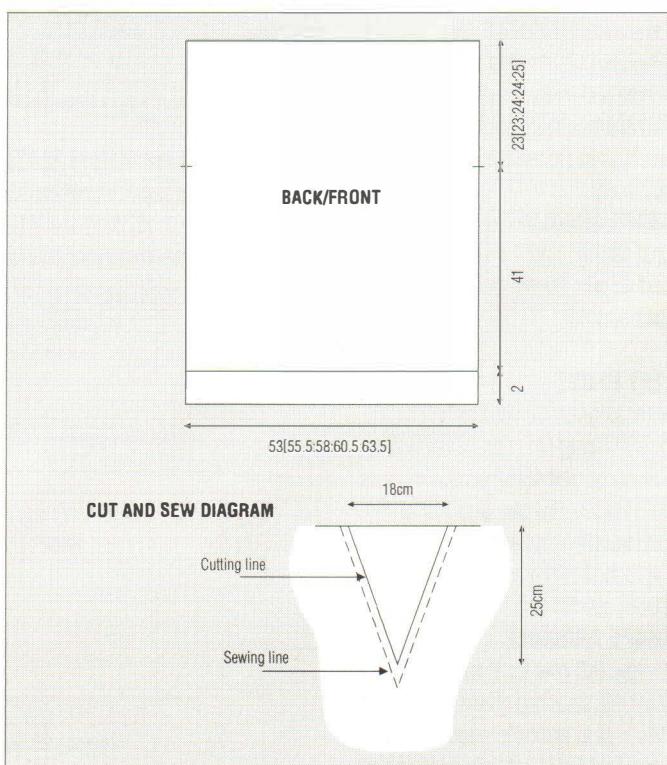
Lightly steam press the flap to set the sts and clip the WY to open the flap. With the ends of the neckband at the point of the 'V', tack band in position. Back stitch from the WY on the right side and slip stitch down on the wrong side. Mitre the front of the 'V'.

ARM BANDS

With RB in position set machine for FNR. Push 120[120:124:124:128]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Using MC and T4/4, cast on. Using T6/6, K22 circular rows. Transfer sts to MB and K1 row. With right side of garment facing the machine, pick up between markers. K1 row and cast off.

TO MAKE UP

Join side seams. Wash and lay flat to correct measurements and allow to dry. Give a final light steam press if required.





JENNY ROSE



KAREN BAYLISS

WHY DELUXE PAINT?

PICTURE 1

I DeluxePaint II Enhanced I
 Select a screen format by typing its letter, or use the arrow keys and I+Enter, or press 'Esc' to exit.
 a..CGA....320x.200...4 colors
 b..CGA 640x 200. 2 colors
 c..EGA....320x.200..16 colors
 d..EGA 640 x 200. 16 colors
 e..EGA 640 x 350. 16 colors
 f..MCGA....320x.200..256 colors
 g..MCGA 640 x 480. 2 colors
 h..VGA....320x.200..16 colors
 i..VGA 640 x 200. 16 colors
 j..VGA 640 x 350. 16 colors
 k..VGA 640 x 480. 16 colors
 l..Hercules720x.348...2 colors
 m..Tandy 320 x 200. 16 colors
 o..Amstrad 320 x 200. 16 colors
 p..E-VGA..640x.400..256 colors
 q..E-VGA 640 x 480. 256 colors
 r..E-VGA 800 x 600. 2 colors
 s..E-VGA 800 x 600. 16 colors
 t..E-VGA 800 x 600. 256 colors
 u..E-VGA 1024 x 768. 2 colors
 v..E-VGA 1024 x 768. 16 colors
 w..E-VGA 1024 x 768. 256 colors

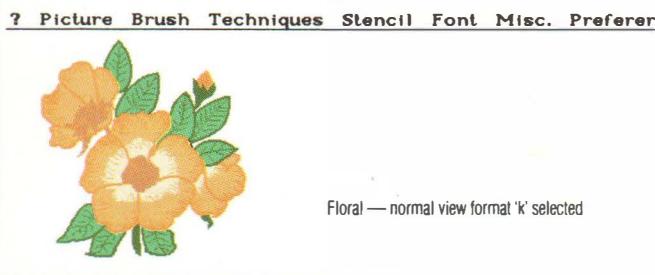
To change VGA card, press space bar.

The screen format that was most recently used is highlighted. To use that one again, simply press the I+Enter key.

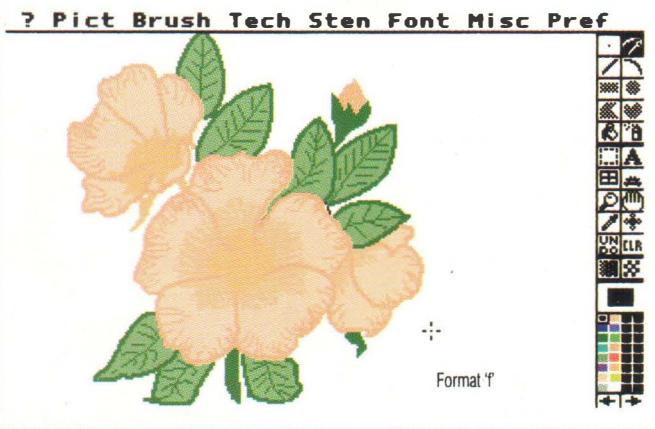
I Copyright 1985, 1989 Electronic Arts I

Carol Chambers 'brushes up' your painting techniques by demonstrating the usefulness, advantages and versatility of Deluxe Paint's brushes

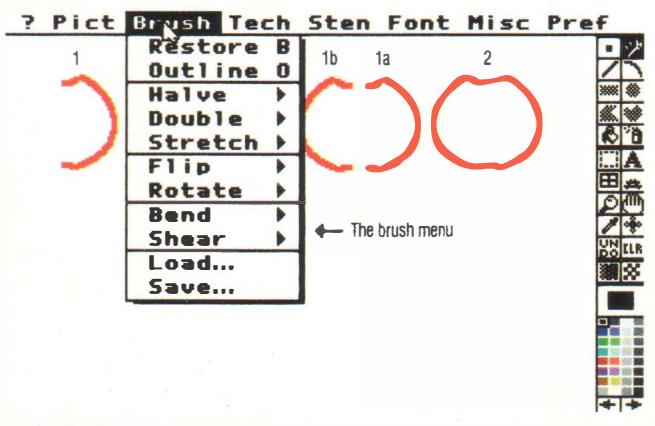
PICTURE 2



PICTURE 3



PICTURE 4



When you first go into the Deluxe program you are faced with a list of selections of screen format. Some are suitable for specific types of monitor, but there are often several selections available to you, whichever monitor you own. My 'normal' screen format is 640 x 480 — selection k in Picture 1. This is useful for larger pictures and diagrams (for me anyway). However, when I am designing for the knitting machine I try and keep in mind that 640 x 480 = 307,200 pixels! Now, even if you use pixel blocks 2 wide and 2 high this gives 307,200/4 = 76,800 pixels — at a block per stitch you don't need to do any more mathematics to see that this is far more than you need. However, this means that one of the smaller formats is more suitable — try f or h from the listing in Picture 1. These views have an added advantage in that everything on the smaller screen appears larger. Pictures 2 and 3 show exactly the same picture, the smaller version is as it appears when format k is selected and the larger one when format f is used. Which one would your eyes prefer for close editing and touching up?

MEMORY AND FORMAT

Quite apart from reducing the strain on your eyesight, selection of a 'smaller' format also enables you to do more things before the dreaded 'Out of Memory' messages appear on the screen. For the maximum possible memory and therefore the maximum manipulations you can do on your drawing

without problems, select the smallest screen format possible. Reducing the number of colours used — i.e. selecting a 16 rather than a 256 colour display also helps. If you are in the middle of a drawing and such out of memory messages start to appear, save your drawing and then quit DPAINT. Now re-open DPAINT but selecting a more modest format and reload your saved drawing. You should then be able to continue your manipulations without further hindrance!

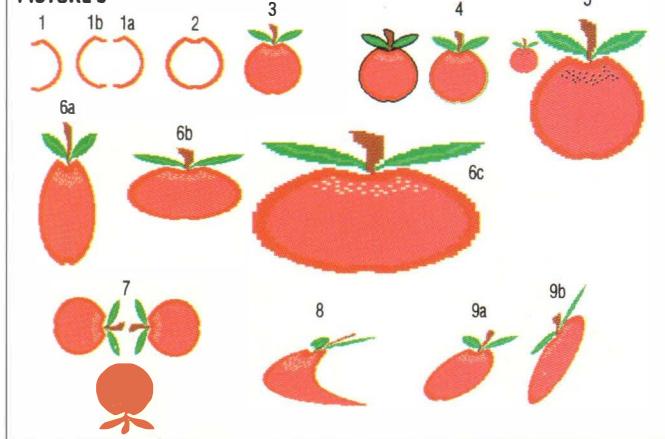
This reminder is made before we go on to brushes, as their manipulations and that of STENCIL can be quite memory hungry.

BRUSHES

If you remember last month, we made two different types of brushes — one was a simple rectangular capture and the other captured the exact outline of a non-uniform shape. There are many quick and easy manipulations which can be done with a brush. Picture 4 illustrates the menu of changes possible. Virtually all these functions have been used in Picture 5 thus:

1 A simple combination of two curves was captured as a brush. As it is now a brush, this is the shape under the cursor, so another copy can be 'stamped' down (stamped down means positively positioned by pressing left mouse button — LMB) as 1a. Take the cursor to the BRUSH menu and keep LMB pressed, go down the list to FLIP. A sub-menu opens with options of LEFT TO RIGHT

PICTURE 5



PICTURE 6

Picture Brush Techniques Stencil Font Mi...

Stencil Font Misc.

- Stencil On
- Make...
- Lock Foreground
- Reverse
- Discard
- Load...
- Save...
- Background

Make Stencil

Clear
Invert
Cancel
Make

Blocks next to colours indicate that these colours are locked

PICTURE 7

Picture Brush Techniques Stencil Font Mi...

Changing the green of the flower leaves — if you don't lock the background (white here) then this is the result

Locking the background, just the inner leaves are recoloured

PICTURE 8

Picture Brush Techniques Stencil Font Misc. Prefer...

Locking colours in sequence to change the colours in the flowers

Locking pale blue and dark green, then capture as a brush

Locking all colours except pale blue, then capture as a brush

or TOP TO BOTTOM. Selecting LEFT TO RIGHT our new reversed brush (1b) can be stamped down.

2 Alternatively, it can be moved closer to the first to form the basic apple outline.

3 Add a couple of leaves (draw one,

capture as a brush and then mirror image it), a stalk and a colour fill and you have something quite apple like.

4 Look back at the brush menu and you'll find the OUTLINE option. Selecting this will outline the brush in the currently selected colour. So, firstly the

PICTURE 10

Bleph ABC - Size 24 only

Art Deco ABC - Size 18 only

Bard ABC - Size 36 and 72

CAPS 72

Chalet ABC - Sizes 12 and 24

Comix ABC - Size 12 only

Cursive ABC - Sizes 12 and 24

Fifth Avenue ABC Size 24 and 12

Headline ABC - Size 48

Herald ABC - Size 18 only Jewel ABC - 18 only

Memo ABC - Sizes 8, 12, 18 & 24 - 18 shown

Naples ABC - 12 only

Olive ABC - 12, 24, 36, 48

Raster - 48 & 72

PICTURE 11

Saloon ABC - 56 only

STENCIL ABC - 24 ONLY

TUXEDO ABC - 18 ONLY

Vanilla ABC - 12 only

Vine ABC - 12 and 24

The rest of the font selection

Adding styling from the Font menu — starting with PLAIN

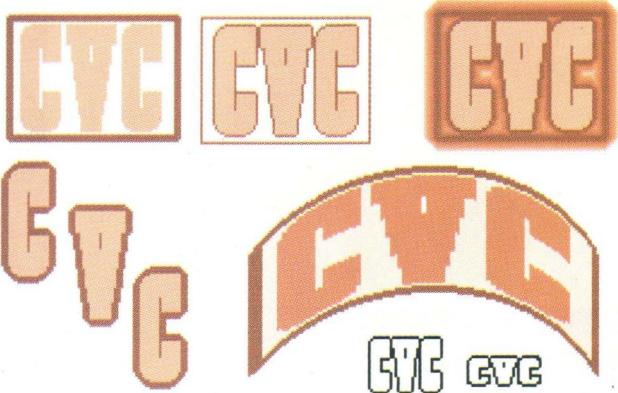
Bard Bard bold: Bard underline Bard italic

Bard Bold, underline & Italic!

Adding manipulations when a word is used as a brush — starting with plain original

Naples Naples Naples Naples
Naples Naples Naples Naples Naples

PICTURE 12



brush was outlined in black (left apple). Selecting RESTORE gave us the original apple and then the selected colour was changed and this time we OUTLINED the apple in green. You can keep on OUTLINEing if desired. So if you used OUTLINE on any already outlined brush, a second outline would be added and so forth.

5 Changing BRUSH size is easy. Here DOUBLE was selected and BOTH selected from the sub-menu.

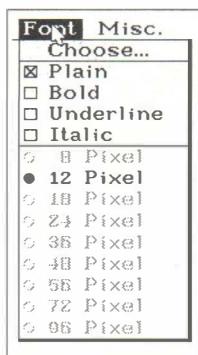
6 The brush was RESTORED back

to its original size and then DOUBLE — HEIGHT (6a), and DOUBLE WIDTH (6b) were selected in turn. 6c shows the effect of not RESTORING the brush after DOUBLE WIDTH and repeating the DOUBLE.

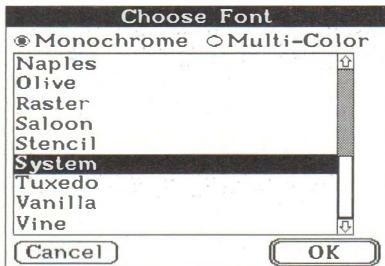
7 We've already FLIPPED a brush from side to side, this set of apples shows the effect of ROTATE — not perhaps something you'd want to do with apples, but extremely useful for many other designs!

8 Starting with the originally sized

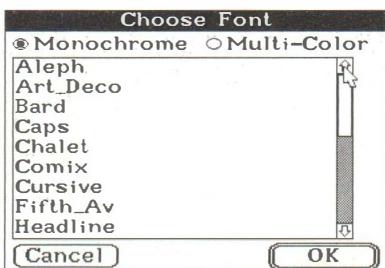
PICTURE 9



First main FONT menu
Note the pixel sizes. The current selected size has a solid dot in its check circle
Sizes NOT available in this style are greyed out



Select CHOOSE and the default font is revealed



Scroll through and a range of different font styles are revealed

brush, this is the effect of BENDING the brush. You can choose the direction (up and down or left and right) and degree to which you bend, this exaggerated version turns the apple into a rather peculiar carrot!

9 The oddly proportioned apples here illustrate the effects of SHEAR. 9a has been SHEARED LEFT TO RIGHT, whilst 9b was SHEARED TOP TO BOTTOM.

USING STENCILS

I found the term stencil a little confusing when I started using the program, but it doesn't take long before you not only appreciate the fact that it is quite logical, but come to depend upon its usefulness in many ways. Actually there's quite a sub-menu under STENCIL as you can see in Picture 6. Note that I have taken a little poetic licence with Picture 6, you do not see the sub-menu MAKE STENCIL at the same time as the main STENCIL menu. This is revealed alone when keeping LMB depressed and dragging on to MAKE. The options I use most regularly (at present, my drawing methods seem to be constantly changing as I discover new ways in which some of the sub-menus provide me with quick and easy manipulations) are STENCIL ON and MAKE. When the stencil is on, there is a check mark in the box alongside it. To turn it off, simply release depressed LMB in its check box. Picture 6 shows that I have locked the flower colours and the leaf outlines. The object is to quickly change the inner colour of the leaves. The watchpoint when doing this is shown at top left of Picture 7! I'd selected to draw a solid square of my new leaf colour over the top of the flower — fine — but if you don't include the background in the STENCIL then the background is also filled with the new colour. Simply return to STENCIL, MAKE and click on the white. Repeating the drawing over with the new colour now only affects the inner leaves

— as this is the only remaining shade in the drawing which has not been locked.

STENCIL EFFECTS

Picture 8 illustrates a variety of things you can do with STENCIL. Suppose you want to totally change the flower colours. Lock all the colours in the drawing except the first one in the flower you want to change (plus the background of course). Now select solid rectangle (or whatever tool is appropriate for your drawing, sometimes a large brush shape is more practical) and draw over. That's one colour changed. Go back to STENCIL, MAKE and lock the new colour just added and unlock another of the flower shades. Continue in this manner until your flower is filled with its new set of colours — as top left Picture 8.

If you lock some of the colours then capture the flower as a brush, your new brush will only consist of the colours which were not locked. This can give a variety of new looks to your drawing as you can see from the centre and lower versions in Picture 8.

There is a very practical end to such manipulations for knitters. You can start with a drawing of eight to ten colours and by use of the stencil and brush facility manipulate and reduce the colours to a number practicable for knitting — and see the results of such changes instantly.

TEXT

Lettering can be a useful addition to a knitting design (hopefully you'll have liked the fun messages in this month's Stitch Pattern Library) and can be manipulated in the same way as our floral and apple drawings. The tool used for lettering is 'A' in the right hand tool box and if you simply select this you will use the default SYSTEM font. There are, however, quite a number of choices. Select FONT to reveal the sub-menu, then CHOOSE to select the style you

would like. You can see the relevant menus in Picture 9. Select the style by releasing LMB on the one you want. To check what size options are available you need to click on FONT again. Any sizes not greyed out are available for the style you have chosen. Picture 10 and the top of Picture 11 illustrate a selection from the styles and sizes available. To type in your text, take the elongated cross that the cursor has become to the position on screen where you want to enter the text and click, then type as desired.

STYLING TEXT

As you can see in Picture 9 there is a range of styling options available in the Font menu. These can be used alone or in combinations as required and their effects on the Bard font are shown in the middle of Picture 11.

An alternative means of adding style differences to the text is to capture the word (or letter) typed as a brush. All the manipulations available to the brush can now be used on your word. Taking the Naples font, some brush manipulations are shown at the bottom of Picture 11. One particularly attractive effect is that of adding OUTLINE to the brush as you can see. Resizing the brush, bending and shearing it are all brush effects which are also extremely effective with text.

TEXT AS A MOTIF

As initials — whether an individual's

or an organisation's — are popular motifs for knitting, the versatility of using text as a brush can be practical. Picture 12 shows some arrangements of my initials, using Saloon font. From top left the manipulations were:

Top Left: Simple initials with a line box.

Top Centre: Initials captured as a brush,

OUTLINED and then framed in a box.

Top Right: Finished top centre motif

captured as a brush and then the OUT-

LINED function used and repeated sev-

eral times in different shades of simi-

lar colours.

Bottom Left: Each letter from original

captured individually and OUTLINED

in the same colour three times before

stamping down.

Bottom Centre: Framed, resized and

then BEND in UP/DOWN direction.

Bottom Outlines: An outlined version

captured, then halved in size — for the

smallest version this was then halved

in height. This last one needed a little

editing as halving had omitted a sec-

tion of the outline.

Some other paint programs have some of the facilities shown. However, I have not yet found one that makes brush manipulation or the stencil facility so readily used. Perhaps by now, you are beginning to see why I like Deluxe Paint. Next time, we will look at facilities for repeating designs and even drawing them in repeat. Until then, keep painting!

ABBREVIATIONS

alt = alternate(ly)	NWP = non working position
altog = altogether	N(s) = needle(s)
BB = back bed	opp = opposite
beg = beginning	patt = pattern
CAL = carriage at left	pos = position
CAR = carriage at right	R = right
carr = carriage	RB = ribber
cm = centimetres	RC = row counter
col = colour	rep = repeat
con = contrast	RHS = right hand side
cont = continue	RT = rib tension
dec = decrease	rem = remaining
DK= double knitting	SS = stitch size
ev = every	st(s) = stitch(es)
FB = front bed	st st = stocking stitch
Ff = fully fashioned	T = tension
foll = following	tog = together
g = gram	trans = transfer
HP = holding position	UWP = upper working position
inc = increase	WK = using WY, K a few rows
K = knit	and release from machine
L = left	WP = working position
LHS = left hand side	WY = waste yarn
MB = main bed	[] = figures in square brackets
MT = main tension	refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Completed as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

BACK ISSUES

**ISSUES NOT LISTED ARE
SOLD OUT — SORRY!**

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MAR	1989	MAY	1993	No 4	£1.95	<input type="checkbox"/>		
APRIL	1989	JUNE	1993	No 5	£1.95	<input type="checkbox"/>	Wildlife Collection	
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JULY	1989	SEPT	1993	No 7	£1.95	<input type="checkbox"/>		
AUG	1989	OCT	1993	No 8	£1.95	<input type="checkbox"/>	Fair Isle Collection	
SEPT	1989	NOV	1993	No 9	£1.95	<input type="checkbox"/>		£1.95
OCT	1989	MKN	£1.90 per copy	No 10	£1.95	<input type="checkbox"/>		
NOV	1989	DEC	1993	No 11	£1.95	<input type="checkbox"/>	Best of Collection	
DEC	1989	JAN	1994	No 12	£1.95	<input type="checkbox"/>		£1.95
JAN	1990	Designer Collection		No 13	£3.95	<input type="checkbox"/>		
FEB	1990	No 1	£1.95	No 6	£1.95	<input type="checkbox"/>	Learn to Machine Knit Series One	
MAR	1990	No 6	£1.95	No 7	£1.95	<input type="checkbox"/>		
MKN	£1.00 per copy	No 13	£1.95	No 9	£1.95	<input type="checkbox"/>		
APRIL	1990	No 15	£1.95	No 10	£1.95	<input type="checkbox"/>		
MAY	1990	No 16	£1.95	No 11	£1.95	<input type="checkbox"/>		
JUNE	1990	No 17	£1.95	No 12	£3.95	<input type="checkbox"/>		
JULY	1990	No 18	£1.95	No 13	£3.95	<input type="checkbox"/>		
AUG	1990	No 19	£1.95	European Collection		<input type="checkbox"/>		
SEPT	1990	No 20	£1.95	No 1	£1.95	<input type="checkbox"/>		
OCT	1990	No 21	£1.95	No 2	£1.95	<input type="checkbox"/>		
NOV	1990	No 22	£3.95	No 4	£1.95	<input type="checkbox"/>		
DEC	1990	Designer Clothes		No 5	£1.95	<input type="checkbox"/>		
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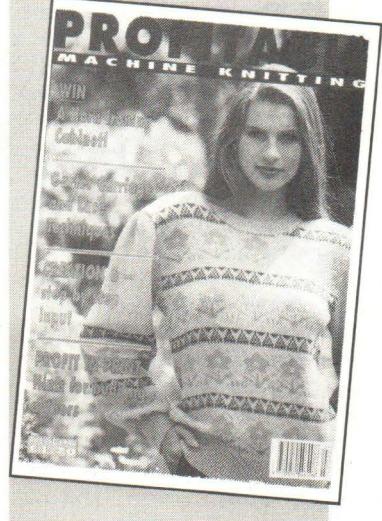
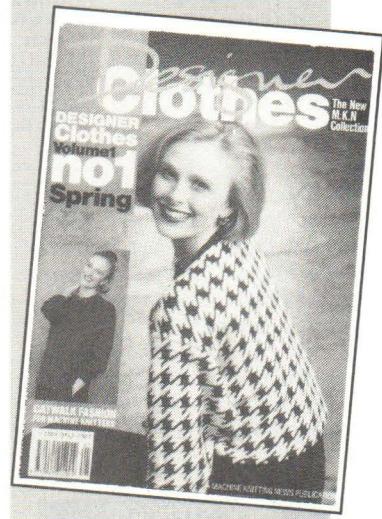
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A cool and flattering twosome of waistcoat and T-shirt style top are our adapted makes from the Marion Nelson card sets this month

Adapt-a-Pattern

Both garments were worked in cotton — so you know they will stay fresh and cool throughout the warmest day! The long-line waistcoat is both fashionable and very flattering — it looks great on any shape and size. Don't be afraid to change the length to suit your needs and proportions.

THE WAISTCOAT

The requirements were for a simple but long style, with side slits for additional ease and a very simple edging and fastening.

THE YARN

Yeoman Brittany Cotton (shade 766 Desert) was the selected yarn, two ends used together throughout gives a lovely soft handle and knits up to a fine 4 ply. Despite the fact that we virtually doubled the length of a 'standard' sweater, the completed garment only weighed 350g. We had worked to fit a 96cm bust, but you can see that the 500g cone

of Brittany would easily work a long waistcoat for up to a 106cm bust — making it a very reasonably priced garment for its quality.

Our tension swatch (two ends together throughout) after washing, drying and steam pressing gave 32 stitches and 48 rows to 10cm. This was the information we needed to select our card.

THE CARD

We used a 'Sleeveless Top' card — number 122 (to fit a 91cm bust loosely and a 96cm bust with classic ease) from Marion Nelson's 'Complete Sweater Set'. If you want a very loose design, then select one to three complete sizes larger than your usual 'to fit' bust size.

THE KNITTING AMENDMENTS

The cast on edge needed to lie flat and not pull the work in, but was also to be as unobtrusive as possible. With this in mind, we worked a 2x2 industrial rib (2x1 half pitch on each bed). This gives a fine rib which will not pull in a stitch like stocking stitch. Having gained the stocking stitch tension required at T7, T4/4 — three whole numbers tighter was used for the rib and 8 rows knitted before transferring for stocking stitch.

The slit length was to be quite deep — the rib measured 2.5cm — we wanted the slit length 17cm. At main tension 70 rows gave the slit length. If you are working the sides perfectly straight (as we did), then place a marker at each edge to show top of slit. However, if you want to add in a little extra ease you could cast on some additional stitches here. If you are to add in a 2.5cm slit edge (to match the bottom edge), then you could cast on an additional 8 stitches — at each side for back and at slit side only for fronts. These additional stitches can be 'lost' so that original shoulder and neck widths are attained by adding on an additional set of decreases at the armhole edge.

We decided to double the length of the original design — so instead of 132 rows to armhole — as given on card, we knitted 264. At this point the row counter was reset to 000 and the rest of the shaping and row directions were followed exactly as given on the card.

For the fronts we simply divided the stitches for the back in half, worked as for the back to the armhole, then worked the 'V' neck shaping from the directions on the card.

THE BANDS

For our size, having joined the shoulder seams and presented the armhole edge to the machine, we needed 150 stitches. The armband ribs were worked as the bottom bands (8 rows of 2x1 rib at T4/4), stitches transferred to main bed. The right side of the armhole was picked up and then we knitted three rows of stocking stitch before waste knitting.

The most practical (and easiest) way of knitting the front band was as a long strip. This has certain advantages, in that you can cheat and measure as you go — provided you allow extra rather than a just fit length. Waste knit to remove rib from the machine. Start sewing up from the cast on edge and when you have gone completely up the front, round the neck and down the second front, unravel the excess band to match the bottom front and cast off by backstitching through open stitches.

The bands for the side slits were worked as the armhole bands over 62 stitches. When the side seams were sewn, the bands were lapped where the seams began.

FINISHING TOUCHES

Having a completed band without any buttonholes, we had several options for fastening:

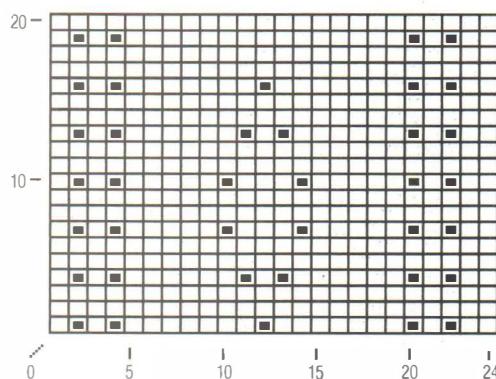
1. Use the sewing machine to make buttonholes.
2. Use snap fasteners or similar for a non-buttonhole fastening.
3. Work a loose front fastening, with buttons and cords.

As you can see, we selected finish number 3. Two pretty buttons — not too heavy as the fabric is quite light and we didn't want the buttons to make the front drag — at one side and short loops of knitted cords sewn to the other provided our fastening. (If you are not sure of how to make a cord, or want some ideas for them check out Step by Step on page 30).

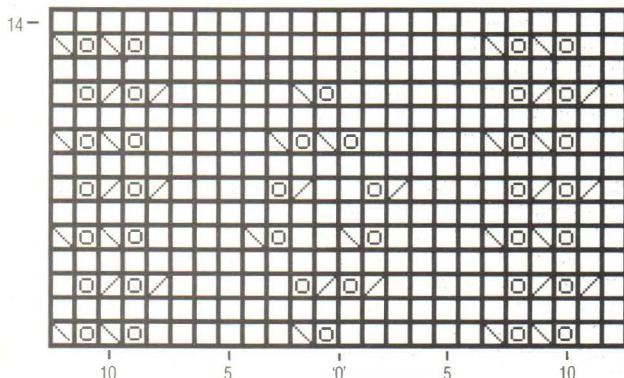
THE T-SHIRT LOOK

Now, being knitters, despite knowing that a white T-shirt would look neat with the waistcoat, we decided to go one step further and make a casual top that contrasted and yet linked with the colour scheme and simple design. White looked very fresh against the Desert colour — we used four strands of very fine cotton together — from the range of industrial weight cottons at Ridgeways Yarns. A sleeve and neck edging

PUNCHCARD TRANSFER LACE TRIM



MANUAL TRANSFER LACE CHART

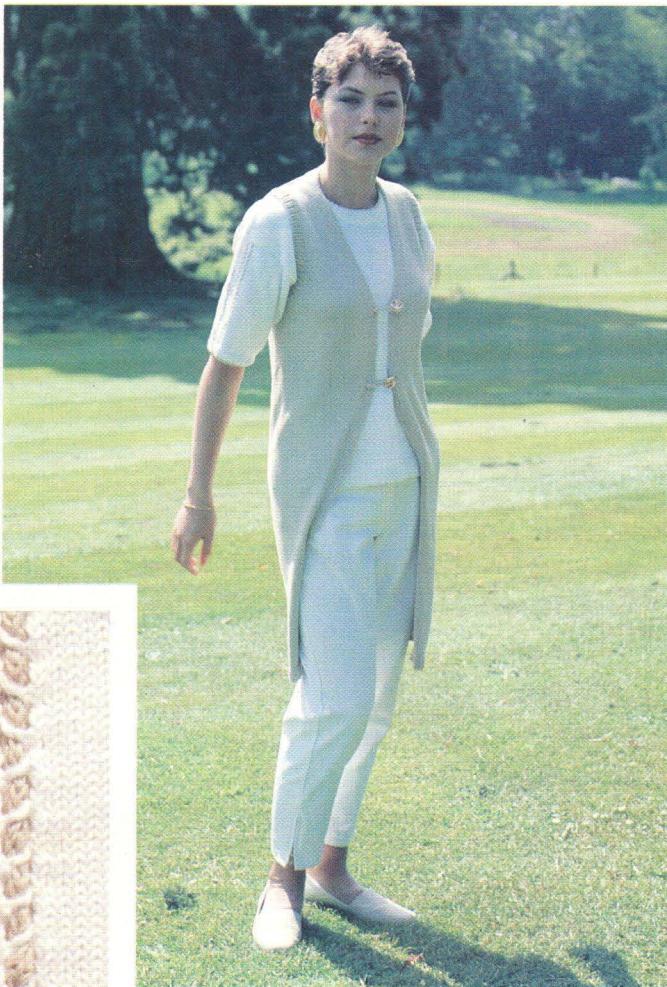


Legend:
□ = Empty N (lace hole)
/ \ = Transfer 1 st from Lor R

in the waistcoat colour would provide a colour link, but we thought a little decoration elsewhere would take off any severity in the design. As the waistcoat is quite a dominant garment, the only parts of the top that you could guarantee would be seen properly were the sleeves — so a sleeve trim seemed the most obvious decorative position!

STYLE AND KNITTING

Keeping the style and knitting simple, we chose Card 23 from the 'Dropped Shoulder Sweater Set'. This is 'to fit' a 102cm bust, but gave the same sort of finished measurement that a commercial baggy T-shirt does — so it would look appropriate and casual when worn with other things. The four strands of cotton had achieved the required tension of 28 stitches and 40 rows to 10cm at T7.



BACK AND FRONT

For a straight flat edge, we used a 2x1 rib again and knitted 14 rows at T4/4. Transfer stitches to main bed, and knit in MT and st st for 40 rows. Place a marker at each edge to signify end of side slits. As we had knitted a shorter rib than given on the card, we worked 150 instead of 140 rows to the armhole markers. Reset to RC000 and then complete the rest of the back and front shaping exactly as given on the card.

SLEEVE DECORATION

If you have a lace transfer carriage, then work a single motif up the centre of the sleeves using the punchcard. For other machines, there is not too much lace work, so pattern can be worked manually from manual lace chart.

We wanted short sleeves, and a squareish T-shirt effect, so ignored the basic sleeve shaping and cast on 110 stitches — working rib as for back and front but working cast on and circular rows in waistcoat yarn, then continuing the rest of the rib in main yarn. We needed to increase to the same number of stitches on the card — so the sleeve would fit the armhole. With a sleeve length of 8cm (after ribs — which were the same depth as back and front welts), we needed a total of 80 rows and to increase to 140 stitches. This was nice and easy, we simply inc 1 st at each end of every 5th row until 140 sts. K to RC 80 and then cast off. Place a marker at centre '0' before casting off, to match up with shoulder seam when you sew up.

MAKING UP AND DECORATING

Side slits were trimmed in main colour — over 35 sts — knitting and finishing as given for waistcoat slits. Neckband was worked in 2x1 rib commencing cast on with waistcoat colour as for sleeve bands. Once the garment had been sewn up, 8 narrow cords (3 sts wide) were knitted in waistcoat yarn and then threaded through the four vertical lace lines on each sleeve, finishing edges neatly and securely on the inside of work at top and bottom of sleeve.

The complete two-piece was a very quick and easy make and very wearable. Try it with a long skirt, sandals and gold jewellery for a dressy look — or natural coloured linen trousers for a smart but comfortable casual outfit.

YARN SUPPLIERS

Brittany Cotton is available from Yeoman Yarns, in case of difficulty contact Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD Tel. 0533 404464.

Ridgeway Yarns do a wide variety of fine cottons, contact them direct for details of colours in stock at Ridgeway Yarns, 5 High Street, Husbands Bosworth, Lutterworth, Leics LE17 6LJ Tel. 0858 880394.

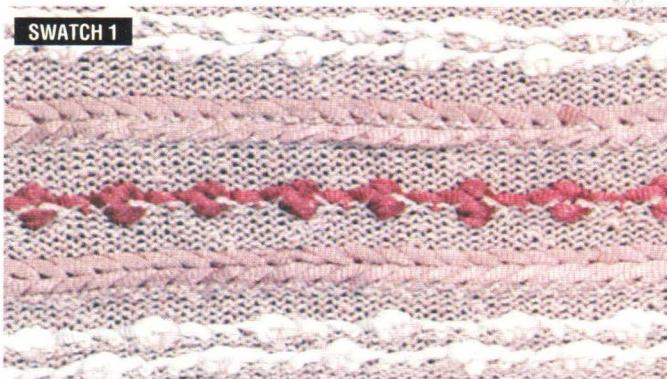
THE CARDS

Marion Nelson card sets are available direct from Litharne Ltd, PO Box 9, Stratford-on-Avon, Warks CV37 8RS.

Ann Brown — known for her 'Posh Frocks' — shares more of her wrapping techniques to attain that elegant look

ELEGANT WRAPPING

SWATCH 1



SWATCH 2



SWATCH 3



Last month, I showed you how to apply 'e' wrapping to our work to add easy interest to a basic garment. This month we will be using wrapping in more intricate patterns to give even more interest. So far we have discussed wrapping single needles, have you tried wrapping two needles together? The results are very interesting. Please note that all wrapping detail falls on the purl side of your work, the side that faces you as you knit.

DOUBLES AND SINGLES

Pictures 1, 2 and 3. Bring alternate needles out to HP, it is good practice to start with the first needle left with your 1x1 pusher. Take your wrapping yarn and wrap. Picture 1 shows a single needle wrapped once then two needles wrapped together twice, and repeated across the bed. My swatch was in Hobby and Silky with a ribbon to wrap which caused no trouble at tension 5 on my Brother, if your yarn is thick you may need to increase your tension FOR THE NEXT ROW ONLY to allow the stitches to knit off easily. (I only advise this method if it is absolutely necessary as you forget and merely knit rows at the higher tension!) Closing all latches is the first method to try, tension increases being last. Picture 2 shows wrapping these same needles again with a second colour, this technique adds

depth to wrapping as you can see on Picture 3.

CHANGING COLOURS

Swatch 1. Using the method described above I have created a band of patterning, which could be used to edge a garment. The main yarn is Soft Pink Hobby plated with Dusty Pink Silky and the first two wraps are in White Citadella, the method described above but with two single wraps in between and the two needles have been wrapped three times. Also, before wrapping the two needles together I have wrapped the first needle once, then wrapped the same first needle again plus the second of the two together three times then wrapped the second needle singly to stop a long length of ribbon carrying from needle to needle. The next wrap in pink works as follows: Double 'e' wrap. Bring alternate needles out, wrap the first needle to secure. Now wrap second and first needle together (two needles together), the difference is on the next wrap, we wrap the third and second needle together... each needle has two wraps of yarn round it. Continue along row. Knit two rows then repeat the same again. The centre wrap on this swatch is the same as Picture 1 shows but the two needles have been wrapped five times and the tension increased by one whole number plus latches closed to knit off the stitches.

MIXING TOGETHER

Picture 4. This peach Hobby and Silky top is from the Suit Collection (£6.95 p plus 60p p&p) which features wrapping detail down the front, back and sleeves. The detail is worked as follows: With 1x1 pusher bring alternate needles to HP, single wrap these needles to the point where you want to stop. Knit three rows all needles. Bring the two end needles adjacent to the end of the wrap to HP, wrap these two needles three times only. Knit three rows. Bring out the same alternate needles and wrap back. Knit six rows. Repeat.

YOU CANNOT WEAVE, NO PROBLEM... WRAP IT

Pictures 5 and 6. This cardigan detail was achieved by wrapping instead of weaving. It gives a twist, whereas with weaving it is just caught in the knitting. The sequence here is select every sixth needle (a 1x5 pusher is useful here) to HP. Wrap these needles only. Knit six rows. Select the middle needle and lift the loop on to this selected needle AND

PICTURE 1



PICTURE 2



MOST IMPORTANT now wrap back again on these selected needles to continue the triangle sequence. Knit six rows. Repeat. On the sleeve of the cardigan I used single sets for detail.

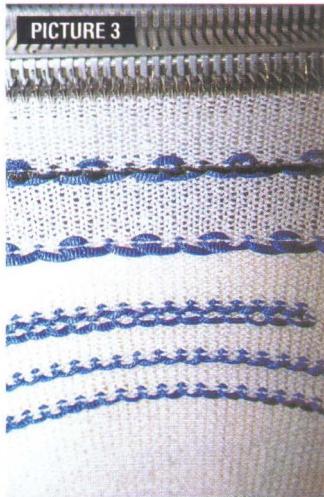
Swatch 2 shows the same technique, BUT before knitting six rows I have done a row of double and single wraps on the same needles. It knitted off with no problem. The one advantage wrapping has over weaving is, it stretches. Weaving is restricted as the yarn lies over the needles on the machine, with wrapping each wrapped needle has a twist which gives it a little extra give.

DOUBLE WRAPS FOR DETAIL

Swatch 3. Working on needles in multiples of 12 needles.

Bring same alternate needles to HP with 1x1 pusher and 'e' wrap needles with tape in sequence below, standing tape on the floor in the following sequence:

- First Wrap line → Wrap 6 single, 6 double. Repeat across bed wrapping



PICTURE 3



PICTURE 4



PICTURE 5

left to right. All Ns to HP, K8 rows. RC 8 wrap yarn on end N to carry.

- Second Wrap line ← Wrap 5 single, *wrap 6 double, 6 single*. Repeat from * to * across bed plus one more single, Ns to HP. K8 rows. RC 16.
- Third Wrap line → Wrap 8 single, *wrap 6 double, 6 single*. Repeat from * to * across bed ending 6 double, 4 single, all Ns to HP. K8 rows. RC 24 wrap yarn on end N to carry.
- Fourth Wrap line ← Wrap 3 single, *wrap 6 double, 6 single*. Repeat from * to * across bed plus 3 more single, Ns to HP, K8 rows. RC 32.

- Fifth Wrap line → Wrap 8 single, *wrap 6 double, 6 single*. Repeat from * to * across bed ending 6 double, 4 single, all Ns to HP, K8 rows. RC 40 wrap yarn on end N to carry.

- Sixth Wrap line ← Wrap 5 single, *wrap 6 double, 6 single*. Repeat from * to * across bed plus 1 more single, Ns to HP, K8 rows. RC 48.
- Seventh Wrap line → Wrap 6 single, 6 double. Repeat across bed. All Ns to HP.

This sequence has been taken from a blouse pattern where this was used down the fronts and on the centre back.

Wrapping can be used anywhere on a garment, the direction of the wrap is not important. But as I mentioned earlier it appears only on the purl side of the work. Avoid very fine yarns for wrapping as they can easily catch on wearing, a fine yarn with knob (Yeoman's Grigna) would work as the 'lumps' in it stop the yarn from pulling. Hobby's knob is not large enough to stop the pull. So sort through those shelves, find that yarn that was too thick to knit or weave and get wrapping!



PICTURE 4

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